A CHRISTMAS CAROL
by Charles Dickens
Directed by David Maier
December 6 through 26
At the Orpheum Theater

TAKING STEPS
by Alan Ayckbourn
Directed by
Richard E.T. White
December 3 through January 25
At the Stage Door Theater
1983 "From the road to the roof it's laced with intriguing tidbits and thoughtful touches."  
*Car and Driver*

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1985 "Most trouble-free new car in America." *J.D. Power and Associates*

1986 "Best Buy" *Consumers Digest*

1987 "If the world's auto manufacturers were only allowed to build one car to satisfy the needs of all car buyers everywhere, the Camry would be the logical choice." *Motor Trend*

1988 "The Camry is everything a family car should be." *Car and Driver*

1989 "Family Car of the Year" *Family Circle Magazine*

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San Francisco edition • December 1991 / Vol. 4, No. 12

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January's Jumping

Events not to miss next month

Glenda Dickerson has long collected images of Aunt Jemima, using the now-scorned figure, she says, "as a means of exploring what frightens us about being black women." When Dickerson and her collaborator Breana Clarke began to talk about using Jemima as the focus of a new play, the initial reaction from friends and colleagues was "fear and outrage, and can't you take that head off?" So we knew we were getting somewhere!

Re:Membering Aunt Jemima (An Art of Magic), Dickerson and Clarke's audaciously deconstructive minstrel show, will premiere next month at the Lorraine Hansberry Theater.

Speaking from her home in Philadelphia, where she is head of the theater department at Rutgers University, Dickerson explained that she had been looking for a "way to honor the secret voices of our foremothers. Breana and I have worked together for a long time in theater, our interest is not in kitchen sink drama but in bringing alive the lost voices. We started this project to build an icon in strictly African American images, but we kept bouncing.

"We had the material, the words of black women under siege, from slave narrators and other sources. One of the most heart-rending things is a letter written to the NAACP by the actual woman who last posed as Aunt Jemima, when the NAACP was denouncing the use of the image. But something was missing, something was missing. I realized that Aunt Jemima had to be at the center, and so we moved her back."

Organized as a minstrel show, with its traditional intro, Oleo, and Walkaround segments, the show has some important differences from the old variety show: "For one thing we're calling it 'The Aunt Jemima Travelling Minstrel Show.'" Dickerson said, spelling it out. "It will involve first the dis-membering of Aunt Jemima; the stories and skits will be clustered around her body sections and all involve actual incidents of violence against women. Then, finally, we will celebrate and rebuild her."

Dickerson has not seen, but knows about, "Ethnic Notes," Jan Paulkner's horrifying and revelatory exhibition of images of black caricatures. Paulkner, an Oakland woman, has collected a huge assortment of objects ranging from cartoons to household implements and washing-soda boxes depicting grinning black mummies, Little Black Sambo, the once ubiquitous Ernest hitching posts in the form of Little black grown, and other bits of racist kitsch that not long ago were quite pervasive. Shown in 1982 at the Berkeley Art Center, and later the inspiration for a documentary film by Marilyn Rigs, Paulkner's collection remains a painful, head-on confrontation with the casual stereotyping and degradation of black men and women.

It is the aim of Dickerson and Clarke to go straight through the masks and make visible the pride and strength, the true joys and real salt tears of Aunt Jemima and all her silenced sisters.

Opening January 22 at the Lorraine Hansberry Theatre, 300 Soiler Street.

(415) 453-0116.

PARADISE FOUND

Although the prophet Mohammed abhorred idolatry and removed all pagan idols and most painted murals from Mecca's ancient Arabic sanctuary, the Kaaba, there is nonetheless a significant tradition of representative painting in Islamic art. While the great achievements of Islamic cultures were architectural, there are richly illuminated manuscripts, dating from the thirteenth century and depicting religious themes. And in the hands of Islamic artists, abstract designs became potent symbolic references. The Here and the Hereafter: Images of Paradise in Islamic Art, an exhibition of approximately fifty objects drawn chiefly from American collections...
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Opening January 22 at the Lorraine Hansberry Theatre, 500 Sather Street.

(415) 643-0110

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The Here and the Hereafter: Images of Paradise in Islamic Art, an exhibition of approximately fifty objects drawn chiefly from American collections...
comes to the University Art Museum at Berkeley in an installation designed by the architect Charles Moore and inspired by Islamic architecture.

The object of realistic imitations of life was twofold: an avowal to idols and a pseudo that artists should not presume to compete with God, the only true creator of living things. Therefore Islamic artists evolved elaborate abstractions to symbolize Paradise. The exhibition thus includes richly ornamented objects such as mosque lamps, prayer rugs, tiles, metal and glass vessels, banners and other fabrics which make metaphorical allusion to the concept of Paradise. Many of these abstractions have an extraordinary emotional intensity: While Islam's sacred book, the Koran, was never illustrated, flame-like calligraphic inscriptions reveal the force of the word.

The Islamic afterlife admits many of the pleasures of earthly existence, and Islamic royal palaces and surrounding gardens were frequently planned as representations of paradise. Thus, in the representational miniatures that do exist, the painted luxuries of courtly life were a promise to the faithful of the happiness to come. Walter E. Denny, curator of the exhibition and a specialist in Islamic art, has organized these images into four sections: Paradise and the Word, Paradise Described, Paradise Symbolized and Paradise Achieved. Each develops the ways in which artists and craftsmen focused on the promise and achievement of a heavenly life, available to any true Muslim who has obeyed the religious codes and duties required on earth. January 22-March 29 at the University Art Museum, University of California at Berkeley. (510) 642-9660.

GREEK TO ME
A different deconstruction is at work in Steven Berkoff's Greek, a reconsideration of Sophocles' Oedipus Rex. Greek is Magic Theatre's January offering and will be co-produced by Industrial Strength Productions, the splendid team that brought us last year's Exit, Berkoff's savagely beautiful look at life in East London.

Industrial Strength consists of the actors Joel Mullins, Delta MacDougall (both had major parts in Exit), and Nancy Shealy, who produced Exit in its original South of Market performances. A series of stark and physically charged vignettes in which Berkoff's characters plunge into torrents of language combusting common clichés, Cockney slang, and Shakespearean cadences, Exit met with such success that the company is still catching up to it. After moving to the On Broadway Theater in 1990, it went on to the Magic in 1991 and then to a well-received New York production.

The idea of Industrial Strength, Shealy explained in a recent interview with all three members, was to reverse the usual process of dramatic production: "We, the actors, had the idea, cast, and produced and we interviewed the director instead of the other way round." It worked as well for Exit that the company is in the process of incorporating as a non-profit theater group. As Delta MacDougall put it, "In the established theaters, there were no opportunities for us, so..."
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To be or not to be. The exhibition opened January 22 and will run through March 29 at the University Art Museum, University of California at Berkeley. (510) 642-9550.

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Image of Wine Cask
Art is about passion.
About finding a unique piece that inspires you.

That touches something within you.
California’s Diverse Creative Forces

Eclecticism is king in the various dramatic outpourings from the Golden State.

Trying to define California is like trying to catch a tumbling spark in a hot Santa Ana wind. No easy task, considering something so elusive and mutable.

California’s iridescent mix of fact and mythical fancy has always made it a hard place to figure. And the gale-force pace of economic, social, and cultural change now blowing across the Golden State doesn’t make the job any easier.

Nor is it a very simple task getting a fix on those writers who dramatize life in this dynamic environment which today attracts so much national and global attention.

Like the state itself, the work produced by California playwrights is dauntingly eclectic in style and content. A random tour might start with the political theater of the San Francisco Mime Troupe and perhaps Bay Area neighbor George Cukor’s theater-of-images.

Moving along, one finds a writer like Anthony Clarvo exploring life in microchip-rich Silicon Valley. And in the sleepy town of San Juan Bautista there’s the reverberating voice of Mime Troupe alumna Luis Valdes and his legendary Teatro Campesino in Los Angeles is home base for the alienated yearnings of John Steppling and other playwrights shaped by the influential outdoor Padua Hills Playwrights Festival. Amid Los Angeles’s sprawl can also be found the controversial Reza Abdoh.

Jeff Rubio writes about theater for the Orange County Register and other publications, including American Theatre.

whose work blends a searing political sense with freewheeling, avant-garde imagery. Meanwhile, south to theatrically rich San Diego and back up again, one finds growing numbers of unique playwrights reflecting the emergence of California’s Asian and Hispanic communities: such dramatists as Octavio Solis, Jose Rivera, Mitcho Sanchez-Scott, and Eduardo Machado, David Henry Hwang, Velma Hasu Houston, and Phillip Ken Gotanda.

“When it comes to play writing, everything represented in the United States is represented in California,” says Oskar Eustis, a resident director at the Mark Taper Forum who heads the new play development for the theater.

Looking beyond the diversity, however, Eustis and others close to California’s new play output see among the state’s dramatists features that are distinctly related to the experience of living here. They see writing marked by restlessness, a sense of searching, and of possibilities, often the result of Californian disengagement from the rigid traditions and standards upheld by more established societies.

Shaped by the lonely enterprise of immigration, and often in pursuit of personal dreams, there is a marked introspection among many of these writers, some observe. But such inwardness, however pervasive, certainly hasn’t prevented clear expressions of criticism and concern for a California speeding away from the simpler past of open spaces toward the sprawling complexities of an uncertain future.

If immigration is the source of California’s diversity, the experience of transplanting oneself from elsewhere is also one over which much California play writing unites, says Mark Huffstut, play development associate at San Diego’s Old Globe Theatre.

“From William Sanyoj to Sam Shepard to Velma Hasu Houston, California plays largely are migration plays,” Huffstut says.

“Hand in hand with that, in many cases, is a sense of impermanence. The work of Sam Shepard, who has influenced so many California playwrights, is a good

by Jeff Rubio
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“From William Suyama to Sam Shepard to Valeria Luiselli, California plays largely are migration plays,” Helfand says. “In the end, in that, in many ways, is a sense of impermanence. The work of Sam Shepard, who has influenced so many California playwrights, is a good

by Jeff Rubio
example, where the family may have had the farm for one generation, and what their future holds is uncertain."

"It's very different from plays from older parts of the country, where the families are much more settled." - John Droe, literary manager for South Coast Repertory Theatre in Costa Mesa, concurs with Huffman.

"The California experience is largely the experience of coming from somewhere else to look for something, and there's a sense of being uprooted that comes from having foreign traditions in coming here." "These things inevitably filter into much of the drama here."

Gliontis cites the theme of displacement, in the work of such writers as Philip Kan Gotanda, the Japanese-American author of "Howl and the Black Cat" - and other plays examining cultural identity. "Gotanda writes from the specific reference point of people who come from a very old culture to one that doesn't have much sense of tradition," says Gliontis. "California can be very exciting, but can also be a very shifting foundation on which to build." Gliontis and Jerry Patch oversee South Coast Repertory's California Playwrights Competition, which solicits new plays from state residents and culminates with the annual California Festival - or "Cal Fest" - of staged readings and full productions of plays by writers living here. Patch, South Coast Repertory's dramaturg, emphasizes what he sees as a distinctly Californian orientation toward the future, forged by geographic and philosophical breaks with the past. "The absence of a strong sense of tradition causes California writers to look forward."

"The plays tend to be about possibilities. The American Century is not a California play," Patch says of Eugene O'Neill's pessimistic classic, to make his comparison. "Abundance, is closer to the mark," he says. Promoted by Cerritos Community author Beth Henley, a longtime Californian resident commonly linked to her native South, the play emerged through "Cal Fest" three years ago and followed two mall order brides hopeful for good fortunes out West. "Beth wasn't exactly chauvinistic in the play," Patch says. "But she believed in the friendship of those women, and there was the feeling at the end that they might come closer to their dream." "That ray of hope is typically not the kind of story you see coming out of writers working on the East Coast these days."

"Writers who come out here tend to be a little more - if not optimistic - more upbeat."

Los Angeles-based playwright Jane Anderson, a San Francisco native who spent seven years in New York City, agrees. "Many people on the East Coast tend to be more skeptical about life; they've been there for a couple of hundred years, and they've seen it all."

"But it's especially tough trying to survive as a theater artist in a place like New York."

"The key is being in a place like New York where the creative air is thick."

Gliontis's Montecito was part of South Coast Repertory's "Cal Fest."

York right now. People come out here for a new start, and they bring a sense of fresh possibilities.


"I came to California because I wanted to escape the closed-mindedness of the Midwest. Politically and artistically I found the ability to express myself more freely because of the openness of the California environment."

I like the fact that I can write a play like The Card which is very lyrical and stylistic, and then turn around and write the quote-unquote "well-made" play like Viscissitude, (the latter, her latest play, was produced at San Diego's Old Globe last summer)."

"It's exciting that out here we can go from someone like John Steppling, to more lyrical writers like myself, and to someone like Ron Abdoll."

This latter's play, Viscissitude, was produced in September at the adventurous Los Angeles Theatre Center which closed in October due to fiscal difficulties. In it, Abdoll employed frank depictions of sexual violence and a dizzying, collage-like style to explore the breakdown of the family, the species of AIDS and social intolerance. Indeed, the freedom and openness-mindedness that many see as fundamental to California play writing doesn't inevitably translate into serenity.

"If you're intense and observant, as a serious writer should be, your optimism is tempered with a very great and frank acceptance of the realities of life," Houston says. "You can't go out and write a play about daishes when you see a man sleeping on the sidewalk with sores on his feet."

Playwright Murray Mednick, founder of Los Angeles's Pico Hills Playwrights Festival, puts it another way. "A land of dreams is often a land of fantasies. To deal with a real world is what a real artist is obligated to do on some level."

Californians' inclination to criticize their environment can even employ some of the state's most archetypal institutions, a practice associated with Sam Shepard, with his deconstructions of Old West myths.

More recently, in Food and Shelter, seen last year at San Francisco's American Conservatory Theatre, playwright Jane Anderson made Disneyland the last resort for a homeless family, who provoke their visit by camping out for the night on Tom Sawyer's Island.

Hollywood-born John Steppling took on the golden myth of the California surfer in his drama The Surfer, about an ex-king of the waves going off the deep end. Marianne Moyer, a San Pedro native, who recently returned a tided-
example, where the family may have had the farm for one generation, and what their future holds is uncertain.

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Glone cites the theme of displacement in the work of such writers as Philip Kan Gotanda, the Japanese-American author of "Noose Hang You Die, The Wash" and other plays examining cultural identity.

"Gotanda writes from the specific reference point of people who come from a very old culture to one that doesn't have much sense of tradition," says Glone.

"California can be very exciting, but also can be a very shifting foundation on which to land." Glone and Jerry Patch oversee South Coast Repertory's California Playwrights Competition, which solicits new plays from state residents and culminates with the annual California Festival — or "CalFest" — of staged readings and full productions of plays by writers living here.

Patch, South Coast Repertory's dramaturg, emphasizes what he sees as a distinctly Californian orientation toward the future, forged by geographic and philosophical breaks with the past. "The absence of a strong sense of tradition causes California writers to look forward."

"The plays tend to be about possibilities. "The American Coma" is not a California play," Patch says of Eugene O'Neill's pessimistic classic, to make his comparison.

"Abundance, is closer to the mark," he says. Penned by Crimes of the Heart author Beth Henley, a longtime Californian resident commonly linked to her native South, the play emerged through "CalFest" three years ago and followed two mail order brides hoping for good fortunes out West.

"Beth wasn't exactly ebony in the play," Patch says. "But she believed in the friendship of those women, and there was the feeling at the end that they might come closer to their dream."

"That ray of hope is typically not the kind of sense you see coming out of writers working on the East Coast these days."

"Writers who come out here tend to be a little more — if not optimistic — more upbeat."

Los Angeles-based playwright Jane Anderson, a San Francisco native who spent seven years in New York, agrees.

"Many people on the East Coast tend to be more skeptical about life; they've been there for a couple of hundred years, and they've seen it all."

"But it's especially tough trying to survive as a theater artist in a place like New York right now. People come out here for a new start and they often bring a sense of fresh possibilities."

"That's what, Japan-born, Kanza-raised playwright Yelena Khusa Houstou sought when she ventured West to California. Houstou's Japanese mother and African Native-American father met in Tokyo during World War II. Her, her best-known play, dramatized her mother's experiences starting a new life in a small Kansas army town."

"I came to California because I wanted to escape the closed-mindedness of the Midwest. Politically and artistically, I found the ability to express myself more freely because of the openness of the California environment."

"I like the fact that I can write a play like "The Sharon" which is very lyrical and stylistic, and then turn around and write the quote-unquote "well-made" play like "Necessities," (the latter, her latest play, was produced at San Diego's Old Globe last summer)."

"It's exciting that out here we can go from someone like John Steppling, to more lyrical writers like myself, and to someone like Ron Abdole." The latter's play, "Utopia," was produced in September at the adventurous Los Angeles Theatre Center which closed in October due to fiscal difficulties. In it, Abdole employed stark depictions of sexual violence and a dizzying, collage-like style to explore the breakdown of the family, the specter of AIDS and social intolerance.

Indeed, the freedom and open-mindedness that many see as fundamental to California playwriting doesn't inevitably translate into serenity.

"If you're intense and observant, as a serious writer should be, you're optimism is tempered with a very gritty and frank acceptance of the realities of life," Houstou says.

"You can go out and write a play about daisies when you see a man sleeping on the sidewalk with sores on his feet."

Playwright Murray Mednick, founder of Los Angeles' Pasadena Hills Playwrights Festival, puts it another way. "A land of dreams is often a land of fantasies. To deal with a real world is what a real artist is obligated to do on some level."

Californians' inclination to criticize their own environment can even employ some of the state's most archetypal institutions, a practice associated with Sam Shepard, with his deconstructions of Old West myths.

More recently, in "Food and Shelter," seen last year at San Francisco's American Conservatory Theatre, playwright Jane Anderson made Disneyland the last resort for a homeless family, who provoke their visit by camping out for the night on Tom Sawyer's Island. Hollywood-born John Steppling took on the golden myth of the California surfer in his drama "The Shaper," about an exotic-of-the-waves going off the deep end. Mariane Mayer, a San Pedro native — who recently reversed a trend by defecting..."
ing to New York — targeted the underbelly of Hollywood in such plays as *Silent Lovers*, her drama about Los Angeles’s porn industry that was produced several years ago at the Los Angeles Theatre Center. Besides an empathy for characters living on Los Angeles’s sludge fringes, Stepping and Meyer share an association with Padua.

Founded in 1978 by playwright Murray Mednick (best known for his experimental work, *The Caged Ewe*), the annual series of play writing workshops leading to its outdoor festival has been spiritual home to some of California’s most unique and innovative theatrical voices.

The first gathering numbered Mednick, Sam Shepard, and noted playwright Maria Irene Fornes. Alumni include — besides Stepping and Meyer — David Henry Hwang (who went on to write *M. Butterfly*), Eduardo Machado (author of *The Bed and the Bees* and *Waves*), and John O’Keefe (*Shimmer*).

If California really is what Joan Didion described as “a place where a boom mentality and a deep sense of Chekhovian loneliness meet in uneasy suspension,” Padua stresses the latter. “The work here is marked by a search for some sort of spiritual value,” says New York native Mednick, a product of New York’s Off-Off-Broadway scene of the late 1960s and early 1970s. “Then there’s the flip side, which shows how completely lacking of it.”

A West Coast version of East Coast grumpiness? Oskar Eustis, who spent the mid-1970s working in New York, says no. “You could say some California writers’ disenchantment with aspects of the California Dream belongs to an older theme of disappointment with the American Dream seen in a play like *Death of a Salesman*.

”But there is something very distinctive about the tone of Californians’ criticism that does have to do with things that are unique to this place: a grappling with an absence of roots or displacement in history. You clearly see that tone in the writers coming out of Padua.”

Robert Bochler, associate director and dramaturg for San Diego’s La Jolla Playhouse, says California dramatists’ willingness to face hard personal and social issues is a healthy and necessary thing. “California’s playwrights are confronting the fact that the American Dream has been pushed to the West Coast. The frontier that has always been there is gone. Now they’re asking, what’s next?”

“It might not be optimism, but it’s potentially more productive than [confronting irrevocable failure]. California still got some time on its side. It’s a lot easier to be a thirty-year-old asking what’s gone wrong than a sixty-year-old. You can make some adjustments.”

Certainly, not everyone in California is interested in the noble pursuits of artistic upheaval, theater practitioners readily acknowledge. Plenty of writers here would just as soon conform to the more predictable rhythms and patterns of Hollywood.

Mamie Hunt, who has served as literary manager for both the Berkeley Repertory Theatre and the Los Angeles Theatre Center, sees this as the distinct downside of play writing in the state. “More people out here are apt to write plays that essentially are sitcom or TV drama than back East,” she says.

Joy Carl, associate artistic director at American Conservatory Theatre, who oversees the theater’s Play In Progress program, says hopefully send plenty of television writing to her desk. “We get a lot of sitcom plays set in Los Angeles. I also get a lot of plays from actual television writers who want to write for the theater.”

"Some of them are great at writing TV screenplays, but they’ll have this script with a serious theme. This is their ‘play’ It’s different, they believe. But most of the time it isn’t.”

South Coast Repertory’s John Glore says the Orange County theater’s annual call for new plays also results in more than a few submissions of scripts better suited to media other than theater.

“Hollywood inevitably casts its shadow over a fair amount of the writing done in the state, especially in Los Angeles, where people would like to parcel a script into a career in film and television. “We’re (South Coast Repertory) far enough from Los Angeles that most writers think of us as a place for theater, but a lot of the plays submitted to us...”
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To New York — targeted the underbelly of Hollywood in such plays as *Edna Davis*, her drama about Los Angeles's porn industry that was produced several years ago at the Los Angeles Theatre Center. Besides an emphasis for characters living on Los Angeles's sludgy fringes, Stepping and Moyer share an association with Padua.

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A West Coast facsimile of East Coast grumpiness? D. J. Davis, who spent the mid-1970s working in New York, says no.

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by lesser writers are very much in the Hollywood vernacular,” Hunt believes it’s often more than a matter of Californians prospecting for Hollywood riches.

“It’s not so much that these people are aspiring for Hollywood. It’s what the culture encourages, sort of the shadow part of the zeitgeist.”

Excelsis, however, suggests that, in a negative way, the presence of Hollywood serves a useful purpose for serious theater artists in the state, by providing a standard of how not to make theater the “Back East there have been very definite models for making theater. First there was the European — especially the English — model, and then Broadway,” says the director, who worked in the New York theater community in the mid-1970s, and ran San Francisco’s Eureka Theatre before coming to the Mark Taper Forum.

“California theater doesn’t have those reference points, but we do have film and television. It’s the rock against which we break. We constantly have to ask ourselves, what is it we do that is unique in the television and electronic medium.

“What we return to again and again is that theater is a communal event that takes place in real time with other people.”

Some see California’s willingness to challenge the traditional venue of theater, or to let necessity dictate where a play will be performed as another significant aspect of creating drama in the state.

Besides Padua, they point to the early work of Luis Valdez’s Teatro Campesino, which employed the back of a large flatbed truck to stage its “actos,” short plays dramatizing the plight of California’s migrant farm workers, who formed both the audience and the actors.

“The folk at Padua don’t sit around with an empty Shinbott in front of them,” says Basta. “They take advantage of whatever site they’re at. Same with the Teatro. They had a truck, that’s what was available.”

“When people back East are writing a play they’re often thinking about the building they’ll put it in,” says Basta. “In California that’s much less true, simply because sometimes the buildings just don’t exist.”

And where the buildings do exist, their often larger, more versatile stages provide greater production possibilities.

“The size of California’s regional stages means we’re less restricted to few-character, proscenium style plays,” says the Old Globe Theater’s Mark Haffen. “There’s more room for things to happen, for experimentation.”

While California’s relative “newness” has a clear impact on the drama produced here, a very real past has also provided a source of inspiration.

In Sausalito, for instance, the four-year-old company California On Stage is strictly devoted to developing new plays exploring California’s history, and has enlisted such California writers as Anna Deavere Smith, author of the performance piece "On the Road, and Ellen McLaughlin.

Los Angeles in the 1940s was the setting for Luis Valdez’s "Teatro Aztlan at the Mark Taper Forum.

(Left) in (Right’s) House Days and Nights Useful for the task.

Elsewhere, one searching for the existence of a vital, indigenous cultural heritage in California needn’t look any further than one of the state’s most significant dramatists, Zoot Suit (and the film, La Bamba) author Luis Valdez.

In 1996, Maxine Hunt was literary manager at the Los Angeles Theatre Center when Valdez conducted a post-play discussion of his play "I Don’t Need No Striking Sticks.

“When everyone was seated after taking a break Valdez looked out from the stage at all these Anglos people and said in that voice of God he has, ‘Welcome To America,’ Hunt recalls.

“Your first reaction was ‘what the (explosive) are you talking about?’ Then you realized that he’d been studying his history and you hadn’t.”

“Some of California’s most interesting work is about denying that the void (in history and tradition) exists,” says Basta.

Zoot Suit (Valdez’s play set in Los Angeles in the 1940s) was a prime example of taking a piece of California history that was forgotten and making it both part of our vocabulary and a touchstone of our theatrical history.

“Sometimes the history is there but our consciousness of it isn’t.”

Meanwhile, observers look ahead to an increasing abundance of dramatic literature in California as the daughters and sons of its latest arrivals examine their own lives in a new land.

“So much rich writing came out of New York in the 1930s, 1940s and 1950s because so many second-generation Jewish immigrants were recording their experiences,” says Robert Blacker.

“This is just beginning to happen here, and I think it’s going to give California play writing a vitality that the whole country hasn’t seen in a long time.”

California’s stages are poising themselves to provide support for these new voices. Such venues as Los Angeles’ influential East West Players and the Bilingual Foundation for the Arts, and the Bay Area’s Asian-American Theatre have long provided homes for Asian and Hispanic playwrights.

To these can be added regional theater programs, including Teatro Meta at the Old Globe Theatre, Jim Ponder’s at San Diego Repertory, and the Hispanic Playwrights Project at South Coast Repertory.

Oskar Basta of the Mark Taper Forum enthusiastically agrees with La Jolla Playhouse’s Blacker that the new voices spell much excitement for California theater.

“Immigration has always been this country’s biggest resource, culturally and otherwise. The same thing that happened in New York theater earlier is happening here.

“We don’t admit it because, goddammit, many of these new immigrants are Latino and Asian. But they’re bringing a cultural energy that’s astonishingly rich. If California can tap into these resources, we can produce something unique and wonderful here.”

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American Conservatory Theater

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A Quarter Century of Plays and Players

Rick Schold, A.C.T.'s Wigmaster has been with the company for twenty-one years. He arrived in San Francisco when a friend who had applied for a scenic designer job at A.C.T. was turned down. Hearing that the company was looking for a good Wigmaster and Makeup Artist, he recommended Rick, who was hired on the spot. During his career, Rick has also created make-up and hair styles for many film and television productions, scores of commercials and the national touring companies of such hits as 42nd Street, La Cage Aux Folles and Sweet Charity, as well as more than 200 major A.C.T. productions.

One of the advantages of his job has been the chance to join the company on its tours within the United States and to Russia, Japan and Brazil. "A.C.T. did annual engagements in Hawaii for ten years," he says, "playing at the University of Hawaii, Leland College and Fort Roger. I remember Fort Roger particularly, because the backstage area was literally a dirt floor."

Actor Marc Singer, whose wife was from the islands, had family there, and Schold recalls that Marc made a big hit with her relations by bringing them a plentiful supply of a certain brand of beer not available in Hawaii. During that tour, Marc was playing Trinkoff in The Cherry Orchard, and the part called for a very heavy wig and costumes. Marc was really sweating it out, and finally one of his friends jumped up from his seat one night during the show and shouted to Marc, "You really look hot, brother," and offered him one of the prized imported beers. "During the company's 1973 tour to Japan," says Schold, "we got an incredible lesson in the total dedication of Japanese theater people to their jobs. One of them was the stage manager on a show we had brought to Tokyo, Ed Hastings' All the Way Home. On opening night, the intermission was ending, and the curtain was just about to go up on Act Two. In spite of the stage manager's protests, we went ahead with the second act, in true American style, not realizing that Japan's Crown Prince, who had graciously attended the premiere, was still entertaining guests in his private suite off the lobby. The poor stage manager was so upset that we had committed what, in his eyes, was an act of profound disrespect in running the show before the Prince was seated, that he jokingly — we hoped — threatened to take it over. He almost had us convinced that this was the only honorable thing for him to do under the circumstances. Eventually, he calmed down, but we couldn't help worrying that our passports would be confiscated and we'd be forced to leave the country to disgrace."

But it was in Moscow, Schold says, that A.C.T. had its most unexpected confrontation with cultural differences. "It was in 1975, and we were the official representative of the U.S. State Department's biennial cultural exchange program. It was great playing the legendary Moscow Art Theater. Of course, they have an actor training program, too, and the youthful energy of the students running up and down the stairs from class to class was almost like being back home in the A.C.T. Conservatory. It seemed as if everybody in Moscow went to the theater — like there was nothing else to do. We played to packed houses every night, and our interpreters told us that all our performances had been sold out weeks in advance. One thing puzzled us: we saw these huge banners everywhere. Some of them were typical slogans like "Art Belongs to the People," but we kept seeing others all over the city that read "1975-1985. Our first and last we couldn't figure out what the Russians were celebrating. Were they welcoming us, honoring the American bicentennial? Finally we learned the truth: the famous Bolshoi Opera was celebrating its own 200th birthday, and we couldn't overlook the irony: they were celebrating 200 years of art; we were there to celebrate 200 years of government."

The company's international tours came off — for the most part, anyway — without any major disasters. On the home front, however, there have been some major flaws on a grand scale, like the one during the run of A Midsummer Night's Dream in 1984 at the Geary. "We had to delay the start of the show by more than thirty minutes," Schold remembers. "And though many people in the audience never knew what happened, it was a real catastrophe. Just before curtain time, one of our more athletic students was doing chin-ups in the men's dressing room which was fine, except that he was using a water pipe connected to the sprinkler system. Well, it broke, and water started pouring out ten feet. One of the cast, John Bertzler, back naked, made a game try to stop the flow with his hand, but it was out of control."

"We had to guide the actors across the fly rails way up above the stage, because the dressing rooms were completely flooded. Some had to make their entrances by precariously crossing back along the flies to the other side. And it got worse. The break activated the entire backstage sprinkler system, emptying the reservoir tank on the Geary roof, and pouring water down the backstage walls in sheets until it turned the basement into a rather uninviting swimming pool. We couldn't even open some of the doors, because water would have rushed out and the stage would have been flooded. Eventually, we had the basement drained with pumps, but believe me, the Geary backstage was damp for a long time. It was like trying to do theater in a very dark, dank steam room."
Rick Eboli, A.C.T.'s Wigmaster has been with the company for twenty-one years. He arrived in San Francisco when a friend who had applied for a scenic designer job at A.C.T. was turned down. Hearing that the company was looking for a good Wigmaster and Makeup Artist, he recommended Rick, who was hired on the spot. During his career, Rick has also created make-up and hair styles for many film and television productions, scores of commercials and the national touring companies of such hits as 42nd Street, La Cage Aux Folies and Sweet Charity, as well as more than 200 major A.C.T. productions.

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American Conservatory Theater

present

TAking Steps

(1979)

by Alan Ayckbourn

Directed by Richard E.T. White

Scenery by Joel Fontaine
Costumes by Christine Dougerty
Lighting by Derek Duarte
Sound by Stephen LeGrand
Dialect Coach Lynne Soffer
Fight Choreographer Mark Silence
Assistant Director Susan Yonnick
Associate Lighting Designer June Hall

The Cast

Elizabeth Lori Holt
Mark Charles Lanyer
Tristan Howard Swain
Roland Bay Reinhart
Lizzie Harold Surratt (Dec. 31-Jan. 16)
Mark Silence (Jan. 17-Jan. 25)
Kitty Nancy Carlin

The action takes place in The Fines, a large three-story house outside a small English town: the attic, the bedroom, the living room and the linking stairs and passageways.

ACT I Friday night
ACT II Saturday morning

Time — The Present

There will be one intermission

Understudies

Elizabeth — Alicia Schwickick; Mark — Josiah Pellegrino; Tristan — Adam Paul;
Roland — Ed Hockon; Kitty — Julie Olu

Stage Management Staff
Karen Van Zandt and Donna Rose Fletcher

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Arts and Crafts

Richard E.T. White on Comedy in General and Ayckbourn in Particular
with Shoshana Marchard

Richard E.T. White is known for his stagings of epic theater on grand social themes. Alan Ayckbourn is recognized by his witty, brilliantly crafted farces. The two are an exceptional pair, and sometimes it is just such a singular partnership that imparts enlightenment in the work of both the director and the playwright. Why does a director like Richard White consider undertaking British fare?

"Ayckbourn is a precise and thoughtful observer of the illusions and fallacies of middle-aged, middle-class, married life: the Times M's. And I, too, find myself middle-aged, middle-class and married," he explains. "So, no, this is not epic theater. Ayckbourn is not Shakespeare, and he's not Ibsen, but that isn't what he's set out to do. There's no point in my having an avant-garde contempt for something that's really very good. For all the laughs, his is far from a comfortable perspective. Ayckbourn's view of marriage in the pressure-cooker of bourgeois life is really very, very bleak."

"Alan, Ayckbourn writes like a director — which he is — and that gives me, the director's opportunities." A writer schooled very much in the British tradition, Ayckbourn's longtime working home has been the Stephen Joseph Theatre in Scarborough, England. "He grew into his work," says White. "He began as an assistant stage manager in weekly repertory theatre, really sort of an apprentice. He ran lights, did small walk-on roles ... became a journeymen in all aspects of the theater. That comprehensive craftsmanship which utilizes the technical as well as visual and verbal skills is put to use in Ayckbourn. The result is a unique stage work that relies as much on an architect's assessment of physical advantages and limitations as it does on the poet's muse."

The writing of a play for Ayckbourn is..."
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Ayckbourn is a precise and thoughtful observer of the illusions and failings of middle-aged, middle-class, married life: the tiresome Mr. and Mrs., the snobbish old middle-aged, middle-class and married,” he explains. “So, no, this is not epic theater. Ayckbourn is not Shakespeare, and he’s not Brecht, but that’s what he’s set out to do. There’s no point in my having an avant-garde contingent for something that’s really very good. For all the laughs, his is far from a comfortable perspective. Ayckbourn’s view of marriage in the pressure-cooker of bourgeois life is really very, very bleak.

“Also, Ayckbourn writes like a director — which he is — and that gives me true director’s opportunities.” A writer schooled very much in the British tradition, Ayckbourn’s longtime working home has been the Stephen Joseph Theatre in Scarborough, England. “He grew into his work,” says White. “He began as an assistant stage manager in weekly repertory theatre, really sort of an apprentice. He ran lights, did small walk-on roles . . . became a journeyman in all aspects of the theater.” That comprehensive craftsmanship which utilizes the technical as well as visual and verbal skills is put to use in Barking Slop. The result is a unique stagework that relies as much on an architect’s assessment of physical advantages and limitations as it does on the poet’s muse.

The writing of a play for Ayckbourn is...
a different process than that by which most modern playwrights work. Deliberate and practical, Ayckbourn is a speedy writer who usually works on a play for no more than four weeks. He claims that the first three weeks are spent mailing the play over, figuring it out in advance, in great detail, exactly what he does with what—where and why. The final week is devoted to writing. Each determined planning on his part is often dictated by the settings in which the action of his plays occurs. In a bedroom scene, for instance, three characters appear onstage side by side, while the drama unfolds simultaneously among the rooms. In Abused Person Singular, based on the premise that the most interesting events at parties always take place in the kitchen, the playwright set scenes in a trio of such locations, each adjoining a larger room (offstage) where a party is in progress. Guests wander in and out of the kitchen, each seeming onstage, each separate and with its own physical and social rules.

In Threepenny Ayckbourn wanted to write a play in which the action takes place in a three-story house, with scenes on each level of the building. Scarborough's Scoon Joseph Theatre, however, where the play was developed, was an unusual space. Consequently, the traditional set that suggested itself—that of a skeletal framework with three stories exposed to audience view—would work well on a prosenium stage, but not at the Scoon Joseph. The audience seated in the round about much of the stage, would simply not be able to witness the action in its entirety. The physical environment of the theater demanded some scenic monkey business.

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In Any Number Ayckbourn wanted to write a play in which the action takes place in a three-story house, with scenes on each level of the building. Scarborough's Secon Joseph Theatre, however, where the play was developed, is an arena space. Consequently, the traditional set that suggested itself—that of a skeletal framework with three stories exposed to audience view—would work well on a proscenium stage, but not at the Secon Joseph. The audience seated in the round about much of the stage, would simply not be able to witness the action in its entirety. The physical environment of the theater demanded some scenic monkey business.

Once Arkleburn decided to set all three stories of the house on the same-level playing stage, he was hooked. The challenge of trying to achieve that physical reality was too great to help shape the play. One could say Shaking Ships grew out of the unusual circumstances where the staging idea came before the plot and characters had fully evolved. Arkleburn, the master craftsman, gradually built the set of relationships that comprise the play, and painstakingly introduces the individual rooms one at a time—until the rooms overlap and the stories collide. The impossible space becomes an alternate and believable reality. Force, that most complex of emotions, requires just such a believable improbability.

"There's just a hair's breadth difference between tragedy and farce," White explains. "What poses serious events ever the edge into farce is the speeding up of reality. In Oedipus Rex, for instance, we learn terrible facts one by one. The story is gradually and painfully revealed through messengers, oracles, etc. We live the revelation with Oedipus, we feel each small successive shock, right up to the horrific ending. But what if you accelerated that tragedy? What if one after another, in rapid succession—- even all at the same time—the various carriers of bad news ran in from the wings and started waging their arms about in front of Oedipus, each demanding that he listen to them first? There would be no stillness, no order, merely an impossible grotesque reality. The machine is out of control. That's the farce.

Comedy arises from dissonance. Two opposite works against each other to create humor. As White describes, the fly-rolled man in a bowler hat walking up the hill slips on a banana peel. We watch the clash of his dignity and his humiliation, and laugh. The incompleteness of the moment is the generic of the nervous impulse to laugh. We all fear the loss of control that overcomes the man in the bowler hat, and our nervous impulse overcomes. Behind that apparent loss of control there must be a perfectionist's touch. The characters in Shaking Ships mistake each other's motives and actions again and again, so that the emotional electric shock of the play really mirrors the near collisions of characters on the set. The actors dodge about the stage, and up and down the "stairs," rendering the plot more complex, and their actions more ridiculous, with each scene. Characters talk about each other behind one another's back—literally, physically, and stage. It is such Arkleburn's inspiration that gives the play much of its humor. "The physical reality of it all is far better than a mere principle," says the director.

Richard White acknowledges Arkleburn's social agenda where the playwright lampoons the way men view women in relationships. And both sexes, in this play, appear equally materialistic. "The people believe with all their hearts that they can buy happiness, that a change in environment will mean a change in spirit," he notes. "We all fall prey to that notion. That's what draws me to this piece.

"It's great fun to work on a play whose serious content is conveyed in such a light-hearted, farcical manner. In that respect, Shaking Ships fits right in with much of the work I do. This production is the fruitful pairing of melodramatic craft and boisterous art. I like a play that allows the audience to participate fully at the end." White adds. "There's a touch of ambiguity in the closing moments of Shaking Ships. I hope that will keep people thinking, get them talking just as they leave their seats. The ending raises questions. That's good theater."
THE SAFEST
SEDAN
ON THE ROAD.

The Insurance Institute for Highway Safety completed a 5-year survey of autonomous safety. The survey examined factors involving 154 different car models from the model years 1984 through 1998.

By this standard, the 4-door Saab 9000 proved to be the safest sedan of all. And while it is structurally identical to the Saabs in the study, the 1992 Saab 9000 sold today and pictured above is an even safer car. Because Saabs, it now features an anti-lock braking system, a driver-side air bag, and a headlamp washer system as standard equipment. Three more compelling reasons to come in for a test drive.

Once Ayckbourn decided to set all three stories of the house on the same level, playing space, he was hooked. The challenge of attempting to achieve that physical reality took over to help shape the play. One could say "Riding Home" grew out of the unusual circumstances where the staging idea came before the play and characters had fully arrived. Ayckbourn, the master craftsman, gradually built the set of relationships that comprise the play, and painstakingly introduces the individual rooms one at a time—until the rooms overlap and the stories collide. The impossible space becomes an alternate and believable reality. aura. This most complex of comedies, requires just such a believable improbability.

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Behind that apparent loss of control there must be a perfectionist's touch. The characters in "Riding Home" mistake each other's motives and actions again and again, so that the emotional give-and-take of the play really mirrors the near collisions of characters on the set. The actors dodge the stage, and up and down the "stairs," rendering the plot more convoluted, and their actions more ridiculous, with each scene. Characters talk about each other behind one another's backs—literally, physically on stage. It is such Ayckbournian inspiration that gives the play much of its juice. "The physical reality of it all is far funnier than a mere peregrination," says the director.

Richard White acknowledges Ayckbourn's social agenda where the playwright lampoons the way men view women in relationships. And both sexes, in this play, appear equally materialistic: "These people believe with all their hearts that they can buy happiness, that a change in environment will mean a change in spirit," he notes. "We all fall prey to that notion. That's part of what draws me to this piece."

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The British and Their Spooks

In Taking Steps, the mansion which was once an exclusive Victorian bordello is reportedly haunted by the ghost of "Scarlet Lucy," a former resident and businesswoman. According to legend, Lucy provoked an argument with a gentleman client, who ended the discussion by slitting her throat with his sword, causing Lucy's death, a scandal, and the closing of the brothel. A century later, as Ambroise's play takes place, the ghost of murdered Lucy is prowling the premises, taking her revenge by climbing into bed with men who are then found dead in the morning. The innocent and superstitious Tristram Watton, attempting to explain her apparent presence in his bed, claims with assured conviction: "I think it's to do with the paranormal laws of the supernatural!"

The supernatural, and the exorcism of it, is a study for which the British have the definitive penchant. The national interest was especially keen during the late nineteenth century when the countryside popularized the ghost story, reflecting their fascination with otherworldly pursuits.

Similarly, the phenomenon of getting in touch with the dead through a medium, was highly in vogue, and seances complete with rappings, tapping devices, and levitations were attended by such believers as Elizabeth Barrett Browning, Arthur Conan Doyle, Edward Bulwer-Lytton, and, at least on one occasion, Queen Victoria.

The spiritualist movement attracted, among others, Lewis Carroll, William Butler Yeats, and journalist W.T. Stead, editor of the Pall Mall Gazette, who also published the journal of the supernatural, The Wonder World. Appearing monthly from 1899-1907, the first issue of Burne-Jones succinctly stated Stead's purpose: "To demonstrate the study of the spook." The British citizen certainly believed every man and woman was entitled to a good scare!

So seriously did the Victorians take their phantoms that the Society for Psychical Research was founded in 1882 to conduct scientific inquiries into occult phenomena, especially the potential for life after death. Composed of both adherents and skeptics, members of this group included Cambridge philosopher Henry Sidgwick, who served as the first president, politician A.J. Balfour, and biologist and naturalist Alfred Russel Wallace (a co-originator with Charles Darwin on the theory of evolution). Also on the roster of members were such eminent physicists as William Crookes, Lord Rayleigh, Oliver Lodge, and J.J. Thomson, as well as psychologists William McDougall, William James, and Henri Bergson. Even Sirmond Proust was a corresponding member of the Society for Psychical Research.

Woodcut by Stephen Alton for the First Modern Library Edition of "Prometheus, or the Modern Prometheus" (1819) by Mary Shelley.
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The British and Their Spooks

In Tapping Steps, the mansion which was once an exclusive Victorian bordello is reportedly haunted by the ghost of "Scary Lucy," a former resident and businesswoman. According to legend, Lucy provoked an argument with a gentleman client, who ended the discussion by running her through with his sword, causing Lucy's death, a scandal, and the closing of the brothel. A century later, as Arkham's play takes place, the ghost of murdered Lucy is prowling the premises, taking her revenge by climbing into bed with men who are then found dead in the morning. The innocent and supersitious Tristram Watson, attempting to explain her apparent presence in his bed, claims with assured conviction: "I think it's to do with the paranormal laws of the supernatural!"

The supernatural, and the exorcism of it, is a study for which the British have the definitive penchant. The national interest was especially keen during the late nineteenth century when the countrymen popularized the ghost story, reflecting their fascination with otherworldly pursuits.

Meanwhile, the phenomenon of getting in touch with the dead through a medium, was highly in vogue, and seances complete with rappings, levitations and levitations were attended by such believers as Elizabeth Barrett Browning, Arthur Conan Doyle, Edward Bulwer-Lytton, and, at least on one occasion, Queen Victoria.

The spiritist movement attracted, among others, Lewis Carroll, William Butler Yeats, and journalist W. T. Stead, editor of the Pall Mall Gazette, who also published the journal of the supernatural, The Netherland. Appearing monthly from 1895 to 1897, the first issue of The Netherland succinctly stated Stead's purpose: "To demonstrate the study of the spook." The British citizen certainly believed every man and woman were entitled to a good scare.

So seriously did the Victorians take their phantoms that the Society for Psychical Research was founded in 1882 to conduct scientific inquiries into occult phenomena, especially the potential for life after death. Composed of both adherents and skeptics, members of this group included Cambridge philosopher Henry Sidgwick, who served as the first president, politician A. J. Balfour, and biologist and naturalist Alfred Russell Wallace (a co-originator with Charles Darwin on the theory of evolution). Also on the roster of members were such eminent physicists as William Crookes, Lord Rayleigh, Oliver Lodge, and J. J. Thompson, as well as psychologists William McDougall, William James, and Henri Bergson. Even Sirmond Proust was a corresponding member of the Society for Psychical Research.
The abundant fascination in the supranatural on the British Isles was most apparent in the fiction produced in the second half of the nineteenth century. Novels, novellas and short stories rich in the eerie and uncanny were heir to the Gothic novels of the early 1800's — works such as the familiar Frankenstein by Mary Shelley, and Charles Dickens' own not-so-recognizable Mephisto the Wanderer. Many popular writers of the day experimented with tales from the crypt — Oscar Wilde (The Picture of Dorian Gray), Max Beerbohm (Zuleika Dobson), and George Eliot (The Lifted Veil), to name a few; and even the Bronte Sisters' Jane Eyre and Wuthering Heights, as well as Charles Dickens' A Christmas Carol, can be placed in that class.

The most successful ghost story writers of the era, however, were those who made the genre their specialty: Sheridan LeFanu (Green Tea, Uncle Silas, In A Glass Darkly), Wilkie Collins (The Woman in White), Bram Stoker (Dracula), Charlotte Brontë (The Professor, Villette), and Catherine Crowe whose The Night Side of Nature and Family Legends was compiled of purportedly factual accounts of clairvoyance, wreaths, double-gangers and ghosts. Vanessa D. Dickerson in her article "Supernatural Fiction" in An Anthology of Victorian Britain credits Crowe's account as "some of the best in the British annals of ghost stories."

Like the spiritualist movement, supernatural fiction "co-existed with and encountered the period's empiricism, skepticism and scientism," according to Dickerson. She concludes: "Supernaturalism served a purpose during the Victorian age. Gothic fiction not only entertained, it also reaffirmed. Tensions brought about by change could be examined or neutralized, and a sense of the being and vitality of things spiritual could be discovered at a time when materialism, scientism, and dogmatism threatened to smother out the unnamable."

The popularity of the supernatural and the spiritualist movement in late nineteenth-century Britain can be largely attributed to the decline of formal faith; as the power of the church eroded with the onslaught of the Industrial Revolution, people sought to maintain some link with what became the soul of the afterlife. Even ardent churchgoers, perhaps betting their bets, participated in extra-curricular spiritual activities like seances.

Whatever the attraction of the supernatural to the Brits, their enthusiasm produced the famous ghost stories of the nineteenth century — the legacy of which continues to be built upon in modern literature... and on our stage as well.

— Laura Davis

Mary thanks to Dr. Iona Alms, Victorians in History, University of Minnesota, for contributing.
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*Mary thanks to Dr. Josef Althole, Victorian History, University of Minnesota, for contributing.*
WHO’S WHO

NANCY CARLIN was most recently seen in A.C.T.'s Cat on a Hot Tin Roof, alternating in the role of Maggie the Cat. Among the other roles she has played in the past five seasons at A.C.T. are Viola in Twelfth Night, Margo in A Tale of Two Cities, Beth in A Lie of the Mind, Iris in Feathers, Jennifer Doherty in The Doctor's Dilemma, Martha in The Seagull, and Phyllis in A Piece of String Happened on the Way to the Forum. She has performed with many theaters on the West Coast, including Berkeley Rep, the Oregon Shakespeare Festival, and Berkeley Shakespeare Festival. In 1978, she won an Obie Award for her performance in The Seagull. She is currently a member of A.C.T.'s Ensemble and is performing in 25th Annual Putnam County Spelling Bee.

CHARLES LANEY returns to A.C.T., where he has previously appeared as George in You Can’t Take It With You, as George in The Caucasian Chalk Circle, and as Sam in The Pit and the Pendulum. He has also appeared in A.C.T.’s productions of The Cherry Orchard, The Seagull, and The Importance of Being Earnest. He has also directed productions at the Oregon Shakespeare Festival, Berkeley Repertory Theatre, and the Mark Taper Forum. He is currently working on an adaptation of the novel The Great Gatsby for A.C.T.

LOUIE HOYT, who makes his A.C.T. debut in 1982, has been seen in A.C.T.’s production of The Bacchae. He has also appeared in A.C.T.’s productions of The Cherry Orchard, The Seagull, and The Importance of Being Earnest. He is currently working on a new adaptation of the novel The Great Gatsby for A.C.T.

MERRY STANDER in A.C.T.’s production of The Cherry Orchard, The Seagull, and The Importance of Being Earnest. She is currently working on a new adaptation of the novel The Great Gatsby for A.C.T.

LOIS MALLON joins A.C.T.’s Ensemble and is performing in 25th Annual Putnam County Spelling Bee.

ED BOBSON has appeared with A.C.T. in A.C.T.’s production of A Tale of Two Cities. He has also appeared in A.C.T.’s production of The Cherry Orchard, The Seagull, and The Importance of Being Earnest. He is currently working on an adaptation of the novel The Great Gatsby for A.C.T.

SUSAN PILAR is an A.C.T. Professional Theater Intern and is currently a student at the University of California, Santa Cruz. She has also appeared in A.C.T.’s production of The Cherry Orchard, The Seagull, and The Importance of Being Earnest. She is currently working on a new adaptation of the novel The Great Gatsby for A.C.T.

RAY BEINARDT returns to A.C.T. after his previous appearance in A.C.T.’s production of The Cherry Orchard, The Seagull, and The Importance of Being Earnest. He is currently working on an adaptation of the novel The Great Gatsby for A.C.T.
NANCY CARLIN was most recently seen in A.C.T.'s Cat on a Hot Tin Roof, alternating in the role of Maggie the Cat. Among the other roles she has played in the past six seasons at A.C.T. are Viola in Twelfth Night, Little Matzto in A Tale of Two Cities, Beth in A Lie of the Mind, Iris in Faithful, Jennifer DeBartolo in Doctor's Dilemma, Masha in The Seagull, and Phyllis in A Raising Thing Happened on the Way to the Forum. She has performed with many theaters on the West Coast, including Berkeley Rep, the Oregon Shakespeare Festival, (in both Ashland and Portland), Berkeley Shakespeare Festival, Shakespeare Santa Cruz, Martin Shakespeare Company, Eureka Theatre, and the Pacific Conservatory of the Performing Arts. This past summer she played Helena in All's Well That Ends Well, Eponine in Les Mis, and Helena in In a Midsummer Night's Dream for the first season of the California Shakespeare Festival. Ms. Carlin holds a B.A. in Comparative Literature from Brown University, and an M.F.A. from A.C.T.'s Advanced Training Program.

CHARLES LAYNEY returns to A.C.T., where he has previously appeared as Steve Crandall in Broadway, Robert in Pillars of the Community, and Bill in The Hot L Baltimore. He was most recently seen at the Berkeley Repertory Theatre as Undertaker in Major Barbara, and in previous seasons at Berkeley Rep as George in Who's Afraid of Virginia Woolf?, the Devil/Mephisto in Macbeth, and Judge Brandeis in In the Hoofer. At the Mark Taper Forum in Los Angeles, he portrayed the lead in Miss Silver's Boys, and in San Francisco in A.R.T.'s production of The Whales of August. He received a Drama Desk Award for his performance in the team's production of Cyrano de Bergerac and has received a Tony Award and two Drama Desk Awards for his work in the past. He was also nominated for a Tony Award for his role in The Whales of August. In addition to his extensive work in the theater, he has appeared in numerous television and film productions, including the hit series "The Sopranos." He is currently performing in the touring production of "The Hunchback of Notre Dame."
American Conservatory Theater

Mark the June 19th in your calendar for Opera at the American Conservatory Theater. The production features the world premiere of "The Tempest," performed by the company's resident director, Mark St. Germain. The production will be held at the American Conservatory Theater in San Francisco, and will be directed and choreographed by Santiago Alvarado. The production will include a cast of renowned actors, including John Lithgow as Prospero and Robin Williams as Ariel.

ALICIA SEDGWICK is a Professional Theater Intern and the recipient of the Mrs. John W. Sadler Fellowship. She is a recent graduate of A.C.T.'s Advanced Training Program where her studio role included Hestia in Aeschylus' "The Oresteia" at Heartbreak House. Titania in A Midsummer Night's Dream, and Judith Bliss in "The Power of the Dog". She also appeared as a Dancer and Singer in the Philadelphia set of "Barrett's Grove" by Richard Barten.

MARK SILVIO is a Professional Theater Intern and recent graduate of A.C.T.'s Advanced Training Program and earned his B.F.A. in acting at The University of the Arts in Philadelphia. While at A.C.T.


TAKING STEPS: DIRECTORS, DESIGNERS, AND STAFF

RICHARD E. WHITE (Director) returns to A.C.T. where he directed his previous production of "The Match of the Century." His most recent directorial credit was "The Match of the Century." This production featured Jessica Hecht as the lead role of "The Match of the Century." It was directed by Mark St. Germain and designed by David Winters.

CHRISTINE DOUGHERTY (Costume Designer) makes her A.C.T. debut with "The Match of the Century." She has designed costumes for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet. Her work in the production of "The Match of the Century" was praised by the San Francisco Chronicle.

STEPHEN LEGRAND (Musical Director) is now in his sixth season as musical director and composer for A.C.T. His work with the company has included musical directorships for "A Tale of Two City," "The Match of the Century," "The Match of the Century," "The Match of the Century," and "The Match of the Century." He wrote the music for "A Tale of Two City," "The Match of the Century," and "The Match of the Century." His music and direction were praised by the San Francisco Chronicle and the San Francisco Examiner.

KAREN VAN ZANDT (Production Stage Manager) is now in her 15th season with A.C.T. This season she will be responsible for the production of "The Match of the Century." Her previous work in the production of "The Match of the Century" was praised by the San Francisco Chronicle and the San Francisco Examiner.

Derek Duarte (Lighting Design) returns to A.C.T. for a seventh season as resident lighting designer. Most recently he was seen in "The Match of the Century." Last season, Mr. Duarte designed lighting for the production of "The Match of the Century." His most recent work for A.C.T. included the world premiere production of "The Match of the Century." In "The Match of the Century," he designed the lighting for the production of "The Match of the Century."

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American Conservatory Theater

Boo! She has also worked at the Minnie May Memorial Theatre as production stage manager for The Boys in Autumn (with Kirk Douglas and Burt Lancaster) and The Birds by Caryl Churchill.

BRUCE LESPERGER (Stage Manager) who now is in his fifth season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intiman Theatre and Production Manager with the Bushnell Theatre. He directed the Intiman's acting summer production of A Streetcar Named Desire, and produced and directed various shows independently, including A Streetcar from the Gulf, Big Lady, and a touring production of his musical revue, A Tribute to American Musical Theatre. Before moving to Seattle he had served as Production Stage Manager with F.C.P.A. Theaterfest in Selvage and Santa Maria. Mr. Lesperger, who studied in London and graduated from Drake University, was also an art therapist in the school systems in Iowa and Montana.

ALICE ELLIOTT SMITH (Stage Manager) is in her thirteenth season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio productions of A Streetcar Named Desire, and co-director of Morning's at Seven, Pinte, and the Plays in Progress production of ste Spencer. In recent seasons she has managed the locally produced Private Lives, The Lady's Not for Burning, The Plough and the Stars, Pouts in Paris, A Life of the Mind, and The Windmill. She is an upcoming association with the Milwaukee Little Shop of Horrors, having stage managed most of the year off Broadway run, co-directed the Paris company La Fête Fantastique de Notre Dame, and toured Broadway and Switzerland with Der Kleine Horner Lieder. Ms. Fletcher will open a new company of that show this February in Stockholm.

AMERICAN CONSERVATORY THEATRE - DIRECTIONS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director) is a founding member of A.C.T. having joined the company during its formation in Pittsburgh in 1965 and served as Executive Director and General Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1969. During A.C.T.'s twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including One Hour, A Delicate Balance, The Time of Your Life, The House of Blue Leaves, Broadway Street Scene, All the Way Home, Fifth of July, The Gettysburg Address, and The Book of Mormon. He has served on numerous arts organizations, including the San Francisco Arts Commission and the San Francisco Art Institute. In 1978, his production of All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway tour of his hit play, staged the American production of Shakespeare's King Lear, and directed a national tour of his hit play, all in Japan. In 1980, he directed the Australian premier of The Love Song, and has staged a number of plays by such writers as David Mamet, Susan Sontag, and A.B. Gumey. More recently, he has become The Delicate, a collaboration between Joseph Chalkin and Vague Comedy at San Francisco's Magic Theatre. A former deputy director of the California Arts Council, Mr. Hastings has served on the board of the San FranciscoArt Institute, and is an active member of the San Francisco Arts Commission. Mr. Smith was a member of the San Francisco Arts Commission and is a current member of the Board of Directors of the San Francisco Arts Commission. Ms. Smith was a member of the San Francisco Arts Commission and is a current member of the Board of Directors of the San Francisco Arts Commission.
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PERFORMING ARTS
Mr. Elrefi designed hair and makeup for the original production of Cinderella for the San Francisco Ballet and Randol with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and A Life with Roy Dotrice for the Citadel Theater in Edmonton, Canada. He worked on the national tour of 42nd Street Charity with Debbie Allen, and toured in Las Vegas and London with Bing Crosby.

JAMES HAIRE (Production Manager) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were The Madwoman of Chaillot with Miss Le Gallienne, Sylvia Syms, and Leon Ames; The Man who Laughs; Streetcar Named Desire; and The Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of Georgy (a musical with Carole Bayer Sager), And Miss Reardon Drinks a Little; and the national tour of Woody Allen's Don't Drink the Water. Mr. Haire joined A.C.T. in 1973 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

Thanks to Barbie Wilde, Chris & Vic Perry, and Chris Stumpson.

A.C.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theatre. A.C.T. is a member of the League of Resident Theatres, American Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

A.C.T. logo designed by Lambo Association.

Marina Ramirez
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American Conservatory Theater

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JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. Among the productions he stage-managed were The Matchmaker’s Daughter with Miss Le Gallienne, Sylvia Syms, and Lena Dyer, The Strain, John Brown’s Body, She Stoops to Conquer, and The Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of George (a musical by Carole Bayer Sager), And Miss Reardon Drinks a Little, and the national tour of Woody Allen’s Don’t Drink the Water. Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

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A.C.T. logo designed by Landmark Associates.

Porcelain from J. Sheridan Le Fanu’s “In a Glass Darkly,” Illustration by Edward Ardizzone.

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American Savings Bank
Head Teller/Long Distance Runner.

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A.C.T. and the Junior League of San Francisco invite you to join us for informative discussions, free of charge, before the Tuesday Preview series performance. The Prologues are held from 5:30 p.m. to 6:30 p.m. Doors open at 5:00 p.m. Upcoming discussions include:

December 3, 1991  Taking Steps by Alan Ayckbourn at the Stage Door Theater

January 21, 1992  Cyrano de Bergerac by Edmond Rostand at Theatre on the Square

February 4, 1992  Charley’s Aunt by Brandon Thomas at the Stage Door Theater

March 24, 1992  The Cocktail Hour by A.R. Gurney at Theatre on the Square

April 7, 1992  Good by C.P. Taylor at the Stage Door Theater

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Macy's Harvest Masquerade Ball A Smashing Success

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ights on white horses, fairy princesses in gossamer, and no one turned into a pumpkin! On Saturday, October 19, Macy's on Union Square was magically transformed into an 18th century evening of fantasy and intrigue, celebrating the opening of San Francisco's theatre season and A.C.T.'s 25th Anniversary. A fundraiser benefiting A.C.T.'s Conservatory Scholarship Fund, the Harvest Masquerade Ball inaugurated a spectacular new seasonal event at Macy's — the two-week Harvest Celebration, designed to bring the rich beauty of the Golden State to the field to the table in colorful displays of fall gardens, a gourmet farmer's market, an array of cooking classes by top California chefs, and exquisite harvest table settings. Highlighted by an antemortem repast created by celebrated restaurateur Wolfgang Puck, the Harvest Masquerade Ball was hosted by Mr. Daniel Finleystein, Chairman of Macy's California, and Macy's Conservatory Ball Co-chairs Diana Dalton and Mrs. Henry Bowles. Scenic ensembles entwined with ducal melodies while patrons dined by candlelight in an autumnal setting at one of a-kind culinary extravaganzas. Wolfgang Puck and distinguished chefs Anne and David Gingras of Provizia, Kazuo Matsusaka of Chinois on Main, Mokoto Tanaka of Spago, and Patrice Furry, Chef Patrick Levasque designed and executed a memorable menu that included a range of appetizers with smoked salmon and stuffed mushrooms, oven-roasted chicken, and oven-roasted fish. The main course featured beef tenderloin and roast suckling pig, and dessert featured the Gateau St. Honore. A.C.T.'s Conservatory Scholarship Fund, many deserving students realize their educational goals. A.C.T. Managing Director John Sullivan (right) with Mr. and Mrs. Daniel Finleystein.

Craig Slaitgh Appointed to ARTS Panel

A.C.T. Young Conservatory Director Craig Slaitgh has been selected by the National Foundation for Advancement in the Arts (NFAA) for a four-year appointment to the Arts Recognition and Talent Search (ARTS) panel. Mr. Slaitgh joins a board of five theater professionals and educators who nominate young artists for selection as Presidential Scholars in the Arts, and awards scholarship monies to ARTS applicants whose work has been judged outstanding. Since its founding in 1981, more than 50,000 high school seniors from every state in the nation have participated in the ARTS program. A.C.T. Artistic Director Edward Hastings serves on the ARTS program Theater panel from 1983-1985.

Craig Slaitgh joined A.C.T. in 1985 as Director of the A.C.T. Young Conservatory, and is currently also serves on the Executive Board of Theater Bay Area. During his tenure with A.C.T., he founded and directs the New Plays Program — a workshop designed to enable young people to experience the stage in works relevant to their age and circumstances, commissioned, and produced specifically for the group. The first work developed in this program, Timothy Mason's Ascension Day, was recently published by Dramatists Play Service. He is co-editor, with Jack Sotnars of Great Scenes From The Stage for Young Actors, published by Smith and Kraus in March 1991, and Great Moments for Young Actors, to be released in January 1992. Prior to his arrival at A.C.T., Mr. Slaitgh was Head of the Acting and Directing Program at the Los Angeles County High School for the Arts, and served as Staff Director of Acting Technique and Stagecraft at the Intermedia Center for the Arts. The NFAA was created in 1981 to encourage young artists in the fields of dance, music, jazz, theater, visual arts and artistic writing by making them financially independent by creating opportunities for them to advance in their educational and professional careers. Approximately $44.5 million in ARTS program services and unrestricted cash awards have been allocated by The NFAA to aspiring young artists. The NFAA is publicly supported, non-profit, non-governmental organization headquartered in Miami. Among its applicants are solicited from every public and private high school, arts and education association. Following preliminary screening by the panels of experts.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Macy's Harvest Masquerade Ball A Smashing Success

K
ights on white horses, fairy princesses in gossamer, and no one turned into a pumpkin! On Saturday, October 19 Macy's on Union Square was magically transformed into an 18th-century evening of fantasy and intrigue celebrating the opening of San Francisco's theater season and A.C.T.'s 25th Anniversary. A fundraiser benefiting A.C.T.'s Conservatory Scholarship Fund, the Harvest Masquerade Ball inaugurated a spectacular new seasonal event at Macy's—the two-month Harvest Celebration, designed to bring the rich bounty of the Golden State from the field to the table in colorful displays of fall gardens, a gourmet farmer's market, an array of cooking classes by top California chefs, and exquisite harvest table settings. Highlighted by an antibratal repast created by celebrated restaurateur Wolfgang Puck, the Harvest Masquerade Ball was hosted by Mr. Daniel Finstein, Chairman of Macy's California, and Macy's Masquerade Ball Co-chairs Diana Dalton and Mrs. Henry Bowles. String ensembles entertained with dulcet melodies while patrons dined by candlelight in an autumnal setting at one of A.C.T.'s culinary extravaganzas. Wolfgang Puck and distinguished chef Anne and David Gingras of Provost's, Kazuo Matsukawa of Chicco on Main, Mako Tanaka of Spanx, and Portuguese Chef Patrick Levesque designed and executed a memorable menu that included a range of appetizers with smoked salmon and steamed fish, fresh and smoked sausages, Osecka cake, and Porto grapes, followed by a delectable rack of veal, and miniature desserts featuring the nuts and berries of autumn, all accompanied by sweet noirs of the vine from Chappellet Vineyards, J. Lohr Chardonnay, and Boony Donn Vineyard. The Macy's West Building on Union Square became a wooded wonderland through the deft touch of Academy Award-winning designer Peter Young, set decorator for the BATMAN and ROBIN HOOD films, and partygoers embarked on a remarkable journey beneath a 30-foot domed cathedral of oak boughs vaulting the main aisle. Throughout the fantasy-filled evening, A.C.T. Conservatory students performed theatrical vignettes, from deadly duels to comic capers, directed by A.C.T. Resident Director Sahin Epstein, while Dance Through Time entertained with historical promenades in period costume. And before the adventure was through, morose revelers donned mystical masks and danced the night away to the spirited melodies of the Solid Senders.

Thanks to Macy's, the Harvest Masquerade Ball helped raise over 20% of the $175,000 in scholarship funds A.C.T. awards annually. Four professional training programs serve over 1,000 students each year: the Advanced Training Program, leading to the Master of Fine Arts degree; the Academy, providing ongoing performance training; the Young Conservatory, serving students 8 to 14; and the Summer Training Group. Through the A.C.T. Conservatory Scholarship Fund, many deserving students realize their educational goals.

Craig Slaight Appointed To ARTS Panel

A.C.T. Young Conservatory Director Craig Slaight has been selected by the National Foundation for Advancement in the Arts (NFAA) for a four-year appointment to the Arts Recognizes Talent Search (ARTS) panel. Mr. Slaight joins a board of five theater professionals and educators who nominate young artists for selection as Presidential Scholars in the Arts, and awards scholarships to ARTS applicants whose work has been judged outstanding. Since its founding in 1981, more than 65,000 high school seniors from every state in the nation have participated in the ARTS program. A.C.T. Artistic Director Edward Hastings serves on the ARTS program Theater panel from 1983-1985.

Craig Slaight joined A.C.T. in 1985 as Director of the A.C.T. Young Conservatory, and currently also serves on the Executive Board of Theatre Bay Area. During his tenure with A.C.T., he has spearheaded the Young Conservatory's Summer Training Group, and the Young Conservatory Scholarship Fund. CRAIG SLAIGHT is president of the Slaight Family Foundation, a privately held foundation dedicated to the support of the arts in Canada. Craig Slaight attended the University of Toronto and graduated with honours in Economics and French.
American Conservatory Theater

The American Conservatory Theater is deeply grateful for the generous support of many individuals, corporations, foundations, and government agencies. These donors make great theater possible.

**CONTRIBUTORS**

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**AMERICAN THEATRE CALENDAR**

The American Conservatory Theater celebrates the depth and diversity of the American stage and showcases work from every part of the country. Broadway productions photographs by Martha Sipman and design renderings by Tony Walton.

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**American Conservatory Theater**

Humanity is a dramatic and musical experience that is deeply connected to the human condition. Our mission is to create and present new and innovative productions that challenge and inspire audiences. To achieve this, we rely on the support and generosity of our community. Thank you for your continued support.

**Start the New Year With America's Theatre Calendar**

Theater lovers will want to count the days in 1993 with America's Theatre Calendar. A beautiful new daily appointment book filled with 123 pages of extraordinary visuals and interesting historical dates and facts. Two images from A.C.T. have been chosen to be among the 50 color and black & white designs that will populate the weekly calendar. The images are from John C. Fletcher's 1991 production of Radium, a stunning Ken Friedman photograph of Radium's director Reza and Bernadette Cullins as the Ghost of King Hamlet, accompanied by commentary from actor Adam Paul and the definitive image of the Geary Theater by photographer Larry Merkle, in both color and black & white, grace the cover and interior as well.

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A.C.T. Costume Rental

Have you ever wondered what it would be like to walk around in Peter Pan as it is being played? Or try on Joy Carlin’s mouse ears from Cinderella? Maybe you want to celebrate a birthday, give a group of friends in the fashion of Romeo’s daggers, or your best bow in a party like Kansas City. Just put on one of the costumes available here at A.C.T. Costume Rental, and the fun may just begin!

With 25 years and over 200 theatrical productions in San Francisco, A.C.T. has one of the best costume stores around. From modern costumes to handmade period garments to one-of-a-kind original designs, all of our costumes are created especially for A.C.T. by top theater and film designers. Whether you need to outfit an entire production or create a single costume for a private function, A.C.T.’s rental staff will help you meet your costume needs from hundreds of beautifully maintained craftsmanship or your own personal collection.

In addition to a wide variety of garments spanning the centuries and globe, costumes for many complete productions are available for rental. Oklahoma!, Romeo and Juliet, The Importance of Being Earnest, Sunday in the Park with Gershon, Cyrano de Bergerac, and many Chekov plays are just a few of the shows available in our costume vault.

A.C.T.’s large stock of theatrical costumes is available for rental by schools, theaters, production companies, and individuals. You can coordinate your own show from page 2.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 415 Geary Street, San Francisco, CA 94118. (415) 749-2200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: The lobby of the Geary Theater, located on Geary at Mason Street; one block west of Union Square.
Box Office Hours: 10:00 a.m. Tuesday through Saturday; 10:00 a.m. Sunday and Monday.
Ticket Information: Charge by phone: (415) 749-2479. Use your Visa, MasterCard, or American Express card.
Box Offices at the Stage Door Theater, Theatre on the Square and the Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance for these venues.
BASS: A.C.T. tickets are available at all BASS/SM tickets, including The Waxhawan and Tower Records/Kens. Charge by phone: (415)510 858-2429 or (418) 988-2429.

STAGE DOOR/ THEATRE ON THE SQUARE
ORPHEUM THEATRE
Ticket Prices:
Prices:
Orchestra/Loge $22
Balcony $16
Gallery $10

Tuesday/Wednesday/Thursday:
Orchestra $20
Balcony $10
Gallery $10

Stage Stage Door

FRIDAY/SATURDAY
Orchestra $33
Balcony $24
Gallery $10

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-7880 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2218 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift Certificates are perfect for every celebration.

Discounts: Half-price tickets are frequently available on the day of performance at STBS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theatre box office 30 minutes prior to curtain. (Please note: Rush tickets are available for The Piano Lesson 60 minutes prior to curtain). Tickets are available at 550 Market Street, box office, or by phone: (415) 749-2218. See Rush for more information.

KIN SHIP.

AMERICAN CONSERVATORY THEATER

CONSERVATORY THEATER
A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call (415) 749-3500 for a free brochure.

THE STAGE DOOR THEATRE
The Stage Door is located at 530 Mason Street at Geary, one block from Union Square.

THEATRE ON THE SQUARE
The 700-seat Theatre on the Square is located in the Karnataka Park Hotel, at 550 Post Street between Mason and Powell. Conveniently located within ground floor distance of the Stage Door Theatre, Theatre on the Square is close to many fine restaurants along Post and Muni streets. Ask your Box Office for suggestions.

If you need to ferry a lot of kids and cargo, you should know about the 2WD and 4WD Isuzu Rodeo. You see, not only does the Rodeo carry 35 cubic feet of cargo, it also has the most overall passenger room in its class. One model even has seating for six.*

What's more, the Rodeo comes standard with a rear-wheel Anti-lock Brake System. And a long wheel base for a smooth, car-like drive. All at a price lower than any other 4-door in its class. So you and your family can cruise in greater comfort for a lot less money. Relatively speaking.

For a free brochure, call (800) 245-4549.

THE ISUZU RODEO $12,919.

*Comparison of 4-door 2WD base model, TMS and tax, license and transfer tax. Optional equipment shown at additional cost.

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Location: The lobby of the Geary Theater, located on Geary at Mason Street one block west of Union Square.
Box Office Hours: 10:00am-6:00pm Thursday through Saturday, 10:00am-6:00pm Sunday and Monday.
Ticket Information/Charge by phone: (415) 554-1237. Use your Visa, Mastercard, or American Express card.
Box Offices at the Stage Door Theater, Theatre on the Square and the Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in these venues.

BASS: A.C.T. tickets are available at all Bass'TM locations, including The Wharehouse and Tower Records/Kens. Charge by phone: (415) 558-BASS or (415) 958-BASS.

STAGE DOOR THEATRE OR THE SQUARE ORPHEUM THEATRE
Ticket Prices:
Previous: Orchestra/Loge $42
Balcony $4
Gallery $10

Tuesday/Wednesday/Thursday:
Orchestra/Loge $30
Balcony $20
Gallery $10

Friday/Saturday:
Orchestra/Loge $33
Balcony $33
Gallery $33

Group Discounts: For groups of 10 or more, call Linda Graham at (415) 346-7985 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2218 to request advance notice of shows, excerpts, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift Certificates are perfect for every occasion.

Discounts: Half-price tickets are frequently available on the day of performance at S.B.T.S. on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the box office 90 minutes prior to curtain. (Please note: Rush tickets are available for The Piano Lesson 60 minutes prior to curtain.) Maximum Senior Rush price is $15.00. All half-price tickets are subject to availability, one ticket per valid I.D.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or last ticket insurance. If, at the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already past cannot be considered as donations.

Wheelchair Access: The Stage Door Theatre on the Square, and The Orpheum are accessible to persons in wheelchairs.

Sensory Listening System is designed to provide clear amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performance.

Photographs and Recordings of A.C.T. performances are strictly forbidden.

Smoking is not permitted in the auditorium.

If you carry a pager, beeper, watch, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternatively, you may leave it with the House Manager, along with your seat number, so that you can be notified if you are called.

SPECIAL PROGRAMS
A.C.T. offers programs presented before the Tuesday evening performances for all productions, except A Christmas Carol, from 6:30 pm to 7:00 pm. Donors open at 6:00 pm. Please check your tickets for the appropriate theater's location.

Tuesday Conversations: These informal talks are informative discussions concerning issues and ideas surrounding the evening's play. Tuesday evening programs will have special guests describing the speaker and topic for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free-of-charge and are open to everyone.

School Matinees: School matinees are offered to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $5. For more information please call Katherine Spielmann, Student Matinee Coordinator at 749-2218.

Conservatory: A.C.T. offers classes, training, and advanced theater study to its Young Conservatory program offering training for students between the ages of 8 and 18. Call (415) 749-2350 for a free brochure.

Costume Rental: A large collection of costumes, ranging from handmade period garments to modern sports wear, are available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2290 for more information.

A.C.T. Venues:
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*Complements of 4-door 2WD base models. M.S.P.E. and tax, license and tags. See your Isuzu dealer. Additional cost.
To Give and To Receive
Some of the best shopping destinations and gifts in California

On the top of everyone’s wish list for the holidays are two revered commodities: Time and money. At no other time of the year do these two elements cross paths so frequently and with such intensity. This year, we’ve put together a shopping list for you of some of the best shops in California to consider. This will help you save time, at least. And, of course, all money is only money.

South Coast Plaza is a shopper’s paradise. There are over 300 shops in one location, including restaurants, theaters and other entertainment. Many shops, including Calvin Klein, Barneys New York, J. Crew. The Body Shop, Emporio Armani and Liz Claiborne are exclusive to the center, while others, including Gucci, I. Magnin, Ralph Lauren Polo, Jasper, Yves Saint Laurent, Rive Gauche and Armani, rival Dock’s Drive for consumer pleasure.

On a holiday shopping trip, we spotted more than a few "must have" items. At Barneys, the jewelry cases are filled with modern and antique pieces that are mainly exclusive to the stylish New York store. Miriam Haskell’s collection is made from the late designers own models and brought up-to-date with current stones, pearls, and metal finishes. Gabrielle Sancho, Kano, and Linda Lee Johnson are among the contemporary jewelers. Their Hermes department is a well-edited selection of the finest items from this European master of leather goods. When browsing through you will find colorful and unique, often handmade gifts for the home and office — and there are great clothes for children.

Not far away is Giorgio Armani’s newest home office and are great clothes for children.

For pure elegance and simplicity, Calvin Klein’s store is it. Offering both Calvin Klein sport and the designer collection, the colors will soothe the soul. Calvin’s boxed evening gowns would make a welcome addition to anyone’s holiday wardrobe.

And these are just a few of the specialty store finds. Balboa’s has opened a separate men’s store with all the best designers. Nordstrom stands alone in selection and service. Saks Fifth Avenue can always be counted on for something special. And Robinson’s where another’s the Crystal Court plays host to three more floors of stores.

Moving up the coast, no shopping trip is complete without Beverly Hills. The newly restored Regent Beverly Wilshire Hotel is a shopper retreat, with their complete health spa, exercise facilities, beauty and massage services. Within the hotel, you’ll find wonderful restaurants, Buccellati, and a new open town boutique that shows off Marguerita Ley’s complete concept of sports wear, business attire, evening wear, accessories, and furnishings.

Along Wilshire Boulevard, one can dart in and out of major style stores. Gucci, which has everything for the home, also has a unique collection on international holiday decorations. Neil Marcus has recently opened a new men’s department on the top floor for atmosphere and gracious service. Skipping through the golden triangle reads like a who’s who of fashion cognoscenti: Giorgio Armani, Gianni Versace, Claude Montana, Prada, Gucci, Fred Hayman, Bijan, Ralph Lauren’s Polo, Chanel, Gianfranco Ferré, Eto, and entry. Emporio Armani, which houses the minimalist designer’s trendier, less expensive, collection for men and women. Here, one can buy Armani shoes, underwear children’s clothes, shoes, have some pasta, and get outfitted for casual and black tie festivities.

by Barbara Foley

Photograph by Bill Tuttle

DECEMBER 1983

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In Fashion

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Along Wilshire Boulevard, one can dart in and out of major style icons. Gucci, which has everything for the home, also has a unique collection on international holiday decorations. Neiman Marcus has recently opened a new men's department on the top floor for atmosphere and gracious service. Skipping through the golden Triangle reads like a who's who of fashion cognoscente: Giorgio Armani, Gianni Versace, Claude Montana, Prada, Gucci, Fred Hayman, Bijan, Ralph Lauren, Polo, Chanel, Gianfranco Ferré, Erno, and some pasta, and get outfitted for casual and black tie festivities.

by Barbara Foley

Photography with Kimmy

DECEMBER 1985
Tiffany’s — and that’s before lunch.

Los Angeles also has some hidden favorite shopping haunts: Montana Avenue in Santa Monica, with its selection of easy furnishings for the home, Shabby Chic, Naneusch, and Hemisphere for starters, and casual life-style clothes, including ABSS, Sam and Sam for Kids. Main Street, also in Santa Monica, has a collection of California designers including Leon Max for clothing, Stowe for gifts and the Functional Gallery of Art for at-home art that’s ethically pleasing while it works.

Melrose, in West Hollywood, is another serendipitous place for finding the unusual.

Atmosphere, Lucy Zahran, and FAO Schwarz represent the fine caliber of specialty stores.

If you like your shopping outdoors, Century City Shopping Center and Marketplace is a healthy spot. Go Sport has one of the most complete sports gear selections in the city. Berthanne is an irresistible, book browser’s haven. Great men’s stores include Pelitix, Rosenthal and Truitt, and Brooks Brothers.

Last stop, San Francisco, where Union Square meets Sutter Street and a world of fashion coincides. Gumps started out here. So did I. Magnin and Wilkes Bashford.

More recently, by S.F. standards, Neiman Marcus and Saks Fifth Avenue have filled up the square. Not far away on Market Street, Nordstrom presides over several floors of indoor stores. And a walk down Maiden Lane will take you to Ralph Davies where designer names including Issey Miyake and Romeo Gigli abound. A new area for specialty stores on Fillmore Street is rivaling Union Street, and even more out-of-the-mainstream is Flash, an everything-store south of Market Street and the brainchild of Rosemary Eheban interior designer Chuck Window.

Wherever you shop, take a little time and enjoy the magical creativity of the season.

At Left: «Bon Jour», San Francisco and Beverly Hills: assorted trends and unique novelty patterns with a 1960s inspired bold medallion. The grand lady bears are at FAO Schwarz, The Beverly Center.

Below: From Barney’s New York, South Coast Plaza: Hermes Kelly Bag in Marigold.

Bottom left: From Diva at Van Nuys Drive: A wood hand-carved mask, a bracelet, deep blue and lighter in their signature polishing.

Bottom right: From Steers, Melrose Street, Santa Monica: jewel-colored ceramic bowls.

Anchor stores including L.A. Eyeworks, Maxfield, and W represent cutting edge style, while others capture the trends almost before they happen. Heading east, turn the corner on La Brea and feast on the well-chosen fantasies at Replica, Jennifer Joanou, Reput Performance, Patina, and American Rag.

Not far away is The Beverly Center, where lines never cease for Peter Morton’s Hard Rock Café, The Gap, Bullock’s, and The Broadway have some of their best stores here, while Traffic, Channels,

You’re not about to wear your financial savvy and stability on your sleeve. There are other places.

The Card.

The American Express Card.
Tiffany's — and that's before lunch. Los Angeles also has some hidden favorite shopping haunts: Montana Avenue in Santa Monica, with its selection of cozy furnishings for the home, Shabby Chic, Nomaesch, and Hemisphere for starters, and casual life-style clothes, including ABS, Sam and Sam for Kids. Main Street, also in Santa Monica, has a collection of California designers including Leon Max for clothing. Stans for gifts and the Functional Gallery of Art for at-home art that's extremely pleasing while it works.

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At left: Please Gumps, San Francisco and Beverly Hills; assorted fashions and unique home furnishings with a LOOK inside our boutiques.

The Grand Opening bears are at FAO Schwarz, The Beverly Center.

Below: From Barneys New York, South Coast Plaza; Hermes Kelly Bag in Marb clutch.

Bottom left: From Dior at Van Nuys Drive: A very hand-embroidered sash, a briefcase, deep blue and short in their signature colors.

Bottom right: From Saks, Melrose Avenue, Santa Monica: jewel-colored ceramic bowls.

Anchor stores including L.A. Eyeworks, Maxfield, and W represent cutting edge style, while others capture the trends almost before they happen. Heading east, turn the corner on La Brea and feast on the well-chosen fantasies at Replica; Jennifer Jordan, Repeat Performance, Patta, and American Rag.

Not far away is The Beverly Center, where lines never cease for Peter Morton's Hard Rock Cafe, The Gap, Bullock's, and The Broadway have some of their best stores here, while Traffic, Chains, and

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ON TRAVEL
A Short History of Packing

Primitive man didn't pack. Once he'd exhausted the food and clothing supply in his immediate vicinity, he merely strolled through the wilderness until he met another woolly mammoth. Dressing for dinner was simple. He ate the inside and wore the outside. Mankind didn't change significantly for millennia. Even at the absolute pinnacle of ancient civilization, people tended to stay put, enjoying the glory that was Greece and the grandeur that was Rome.

The notion that other societies might offer novel opportunities for diversification didn't occur to them. Life was too short — thirty-five years was the average span — to include much time for travel. There were no retirees. Work, as such, had not yet been invented. The Greeks and Romans felt, with reason, that they already lived in the best of all possible worlds. When the Visigoths invaded, they simply took all their clothes, saving space in their saddle bags for food and ammunition. Journeying by horseback, in chain mail underwear and full metal jacket, trousers, gloves and helmet, restricted them to the essentials. Armor didn't fit. Medieval women, who were somewhat more fastidious than the men and likely to change clothes every year or so, were left behind under circumstances that virtually guaranteed they wouldn't stray far from the castle keep.

All a knight erred meant on his tour was a love poem and a lance. Everything else was supplied by his hostess.

Once the Renaissance dawned, the descendants of the crusaders were so consumed with making up for lost time that their trips were necessarily short — business trips, really, to pick up commissaries for monasteries, burned doors, and altarpieces. Usually, the artists began from a place that offered relatively nothing and ended up in a city that had everything, comparatively speaking. Why pack if you're going from the bereft hamlet where you were born to Rome, Florence, or Siena? You'd only look like a pumpkin among the city folk.

There matters happily rested until the early nineteenth century, when the invention of the steam engine abruptly changed the status quo. From that point on, unprecedented numbers of people began going from one place to another by boat and train, methods that provided space for amounts of luggage undreamed of in the era of stagecoaches and sailing ships. Aggravating the situation, the industrial revolution had supplanted...
A Short History of Packing

by Elaine Kendall

While most men didn’t pack, one assorted Odda eventually asked Berne, who was equipped by his brothers, to get everything for him. The list included: two suits, a pair of underpants, a pair of socks, a hat, a pair of shoes, a deck of cards, a book, and a letter to his wife. This is a good example of how much clothing was needed during the 19th century. The typical man would wear a suit, a shirt, and a hat every day. Some men even wore three suits a day! The only way to keep them clean was to wash them frequently. This was a time when men didn’t have time to put on and take off their clothes. They had to do it quickly. They had to be able to pack and unpack their clothes in a few minutes. The most important thing was to have a good packing list.
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new categories of possessions to white new categories of people, and within a few decades, even ordinary folk owned more than the clothes on their backs and a change for Sunday. For the first time in recorded history, people began traveling for pleasure, to show off their acquisitions to friends and enemies. Until then, travelers were either explorers, warriors, or the starving and oppressed, none of whom had much in the way of movable goods. The relatively small numbers who enjoyed an agreeable life—nobles, mostly—stayed home. Here, emigrants used covered wagons, which were homes. They held everything. You see their heirs today, toiling around in RVs, living in their luggage to avoid carrying it.

By the late nineteenth century, the world had entered the golden age of packing, a short, blissful period that would end irrevocably when the airplane supplanted the ship and train, putting us all back to square one. Without dwelling morbidly upon the differences, think of the steamer trunk. Though some have been restored and reincarnated as occasional tables, few contemporary Americans have ever actually seen one open and in use—one side fitted out with a dozen sturdy wooden hangers and a shoe rack; the other neatly divided into drawers for gloves, hosiery, shirts, and what were then politely called "small clothes." Of all the wonderful Victorian inventions, nothing but the indoor water closet enhanced the general quality of life. The steamer trunk was armoured and dressed in one. What wouldn't fit in that could go into an ordinary trunk; a hand-some accessory solidly built of wood and covered with fine leather, spacious enough for morning coats and crinolines, with a removable tray for silver-backed brushes. Hats traveled separately, in round boxes tailored to their shapes, and no real lady or gentleman would leave home without a portable desk and a bookcase, which often matched. Packing for nineteenth century travelers was merely a matter of transferring their belongings from one spacious place to another. The only hard part was deciding which ball gown to leave behind and how many top hats a chap might need on the Grand Tour. When the choice was impossible, one simply took another trunk or two, to be marked Not Wanted On Voyage and stowed below, or better still, Port Outward, Surfboard Home, PUSII in neatly stencilled letters.

Though relatively few enjoyed such luxury, that didn't worry the fortunate, and it shouldn't worry us. On arrival, the luggage would be hauled around by beasts of burden—horses, donkeys, and in some parts of the world, men. When human beings took on this job, they were paid for it; poorly, but paid. Even Third Class in the heyday of Vorticist travel was considerably more commodious than a seat on the Concord today. Steerage passengers were crowded, but they weren't stripped down, though steerage had little else to recommend it except price, which was about $10 from Liverpool to Boston. The density was no worse than on a 747 and the food and sanitary arrangements were comparable. You could actually stretch out and lie down in steerage, though of course there would be other people right next to you, some of whom might be sea-sick or poor company. But all things considered, the only essential difference between steerage then and economy class is time, and not as much as you might think. Unlike their counterparts today, people who traveled steerage weren't loaded down with color TVs, microwave ovens and seven-foot plush pandas. On their way to a new life in the new world, they either left their pitifully few possessions behind or sold them to raise the fare, carrying the insignificant remainder in sacks made of old rags. Those were carpet bags, the precursors of carry-ons, and they hadn't been in use for a week before they acquired a bad name.

Eventually the carpet-baggers were run out of town, but their luggage lingered on, resurfacing a few decades later as the ValPak. First developed for the military and naively hailed as a brilliant innovation, the ValPak was made of fabric far less attractive than old Kilims. It was designed to bend clothing in half during the journey, the bag was supposed to be unhooked and hung over a closet bar upon arrival, whereupon the contents would presumably "hang out," eliminating the need for either unpacking or pressing. Unfortunately, even officers in tip-

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Pattie Utterback, San Francisco Chronicle

Sunday Brunch
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Top condition seldom succeeded in getting the bag onto the bar, at least not on the first try. Never meant to withstand such onslaughts, the closet bar usually broke, leaving the owner’s possessions in far worse condition than they would have been rolled up and stuffed into a duffel, but then the distinction between officers and other ranks would have been blurred. Amazingly, the civilian public embraced these bags with enthusiasm, though they instantly abandoned other wartime make-shifts like tuna wiggle and leg pastrami.

The two-suit quickly became fancier, heavier, and longer, developing bulges of various sizes all over itself, becoming a top-loading machine. A fact that explains why laundry is taken up twice as much room as it did before. The shoe pocket works only if you wear a man’s size eight to ten. If your shoes are smaller, there’s room for one more, and if they’re bigger, the pocket is completely useless. Nothing else in the person’s wardrobe is shoe-shaped. Furthermore, the two-suit turns the bearer into his own beast of burden, a problem the manufacturers have lately attempted to solve by attaching wheels, which is like putting skates on a rag doll. The newest and most expensive models have an intricate plastic system which turns them into a luggage cart, at least until the gasket breaks from strain and the inability of most people—ever 25% of major companies—to remember how it works. To all intents and purposes, "Carry-on" is an oxymoron. Nevertheless, the desire to shorten the wait for luggage is so powerful (equal to thirst, hunger or sex) that people continue to use these bags, making orthopedics the fastest growing medical specialty in the world.

The few who stubbornly rejected these flimsy trunks were offered an extreme alternative, suitcases made of a hard metallic substance guaranteed not to dent no matter how brutally treated. Concentrating upon the fact that these bags could be hung from skyscrapers, dangled upon by elephants and run over by power mowers, the manufacturers forgot that the contents wouldn’t be made of the same material. Totally unbreakable, not even minimally expendable, these containers made no allowancewhatever for even the most essential acquisitions, like a pair of sunglasses or a bottle of shampoo. Those who carried them not only looked as if they were travelling with a rust bucket, but were forced to take along a tote (carpet) bag to accommodate the overflow, because these new cases would demolish anything made of glass, metal, plastic or even leather, while remaining intact themselves, exactly as guaranteed. With the advent of this invention, the brief Golden Age was irrevocably over, its last pathetic gasp the wagon meant to let you wheel your fifty pound carry-on at least part of the way. Once offered free, these carts now cost $1.50, to be inserted

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Patricia Unshman, San Francisco Chronicle

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of extra molecules; a fact that explains why laundry takes up twice as much room as it did before. The shoe pocket works only if you wear a man's size eight to ten. If your shoes are smaller, there's room for one more, and if they're bigger, the pocket is completely useless. Nothing else in a person's wardrobe is shoe-shaped. Furthermore, the two- or four-suit turn becomes the bearer into his own best of burden, a problem the manufacturers have lately attempted to solve by attaching wheels, which is like putting skates on a rat doll. The newest and most expensive models have an intricate plastic system which turns them into a luggage cart, at least until the gadget breaks from strain and the inability of most people — even CEOs of major companies — to remember how it works. To all intents and purposes, "carry-on" is an oxymoron. Nevertheless, the desire to shorten the wait for luggage is so powerful (equal to thirst, hunger or sex) that people continue to use these bags, making orthopedics the fastest growing medical specialty in the world.

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about Paris in spring is true, provided you've remembered to down parka.

An increasingly popular option doesn't entirely eliminate packing, but simplifies it. According to this theory, you take your oldest clothes and discard them along the way. While you may look shabby, you won't look that much worse than someone whose new clothes have just emerged from a two-sister, and you'll be absolutely elegant in comparison to those unfortunate whose baggage was lost. Though this method has some distinct advantages, it's insensible, allowing for no changes of schedule or unforeseen delays. Still, when you get home, weary, jilted and impoverished, you don't have to unpack (much) and your good clothes will still be usable.

A special variation of the old clothes option is wearing as much as possible en route, a system popular among the wives and daughters of Middle Eastern potentates. They travel in layers of French haute couture under their cloaks, not only obviating packing but avoiding custom duties, since the customs inspector in this unsettled world and in his right mind, would dare ask anyone from the Gulf states to lift her veil. Sadly, there's not much an American can glean from this ingenious approach, unless he or she doesn't mind looking like the Stay-Puff Marshmallow man.

There is no one who doesn't have to pack, sometime. Your mother packs to go to the hospital to have you; you have a diaper bag from that moment on, and packing is the last thing your survivors do for you in this world. In between, there's a lot of it. Even heads of state must pack — how else can they be ready for photo opportunities? Can they titter off the plane in rumpled suitcases as if the world were nothing but a branch of their neighborhood gym? That's how America lost its once proud place in the pantheon of nations. Most of us don't look respectable when we travel. We've given up. Bring back the steamer trunk, and our stars will rise again. Strike 'bristly dry,' 'snarky-ville,' and 'call-purposed' from the travel lexicon. They're synonyms for sleazy, back-breaking, and inappropriate. As for 'casual,' give it back to the circus, where it belongs. ☐
Restaurant Guide

BEARSHIRE SAUV. 260 Geary at Jones, SF (415)444-9890, Napa Valley Winery 10 PM-9 PM: Closed. Chef Marc Mayer's quaff of the best French touches with savory style in California cuisine. Features fresh seafood, grilled sausages served over a mystery sauce, and an ambiance of white and blue in garlic pepper sauce. Extensive wine list. Take-out parking, 7.5 AC & 7th St.

CALIFORNIA PIZZA KITCHEN. 436 Geary St. (415)421-1077, Daily 11 AM-10 PM, Mon-Thurs. 11:30 AM-11 PM, Fri-Sat. 11 AM-11 PM. Ideal for diners, with an extensive selection of California-inspired dishes, offering 37 original variations, barbeque & Italian Pizza crude,锈和 海鲜. All wood-fired to have a bacon, fish, sausages and salads. Located across the street on Union Square. 4/5 AC M.

Davide Deli Restaurant. 436 Geary at Mason (415)771-1200, 7:30 AM-1:30 PM. 12:00-2:30 PM. 5:00-10:00 PM. Specials offered. At this end of years, a selection of the best California Italian Restaurants in San Francisco, the Italian influence. At the end of the street, it’s all wood-fired. 4/5 AC M.

Emoza Landino, Opera Place - 469 Van Ness (415) 982-6565, 11:30 AM-2:30 PM. Mon-Thurs. 11:30 AM-2:30 PM. Fri-Sat. 5:00-10:00 PM. Specials offered. A great combination of fresh, Italian food. It’s all wood-fired. 4/5 AC M.

Fin. One Places. Open from Union Vie in the area of the hotels. The best chefs in the area. Open for dinner daily from 5:00 PM to 10:00 PM serving San Francisco Italian cuisine, all wood-fired. Dinner served. Specials offered. A great combination of fresh, Italian food. It’s all wood-fired. 4/5 AC M.

MAX'S OPERA CAFE. 610 Van Ness (Golden Gare Bldg) at Opera Place (415)771-7200, 11:30 AM-9:00 PM, Mon-Thurs. 11:30 AM-2:30 PM, Fri-Sat. 11:30 AM-10:00 PM. Specials offered. A great combination of fresh, Italian food. It’s all wood-fired. 4/5 AC M.

The Nob Hill Restaurant. 473 Nob Hill located in The Mark Hopkins Hotel (415)392-9414. All wood-fired. A great combination of fresh, Italian food. It’s all wood-fired. 4/5 AC M.

Pacific Grill at the Swiss Pacific Hotel. 50 Post St. (at Mason) (415) 392-9414, 4/5 AC M. Closed. Chef Marc Mayer’s quaff of the best French touches with savory style in California cuisine. Features fresh seafood, grilled sausages served over a mystery sauce, and an ambiance of white and blue in garlic pepper sauce. Extensive wine list. Take-out parking, 7.5 AC & 7th St.

Bistro Donnelo. 400 Post Street (415)441-7184, 4/5 AC M. Closed. Chef Marc Mayer’s quaff of the best French touches with savory style in California cuisine. Features fresh seafood, grilled sausages served over a mystery sauce, and an ambiance of white and blue in garlic pepper sauce. Extensive wine list. Take-out parking, 7.5 AC & 7th St.

Great Expectations

Continuing...page 20

either you leave altogether or start it on your own.

Greek. According to John Mulhern, has "more of a through-line than East," but has the same sort of poetic language. Berkoff uses the violence of Cockney language, but it's not a superviolent language. It's ugly and upbeat, but it's fresh. It makes one face violence afresh. In deliberately choosing the most reprehensible thing you can face, you're left with the pure experience. And in that there is some redemption." Set in a Cockney world from which Oedipus — Edie in the play — rises until his inevitable fall, this riveting view of the Oedipus myth proposes that it's better to crawl back into the womb, as Oedipus inadvertently does in marrying his mother, than to "stick a bomb up someone's ass and get a medal for it." In a world where "Maggot Scrummer" — Cockney rhyming slang for Margaret Thatcher — reigns and a mysterious plague is raging, an honest soul is salvation.

In East, sex was violence. Here it's against the violence, Macdonagh notes. As in East, the love scenes are as unsettlingly fresh, yet Berkoff's sweeping candel is always exhilarating. January 22-February 28. Magic Theater, building B, Port Mason, (415) 414-5001.

In Brief

Theater: American Conservatory Theater, reviews Edward Bond's master-

piece of romantic love, Cyrano de Bergerac in a new production. January 21-March 14, Theatre on the Square. (415) 749-2407. — Man of La Mancha, starring Paul劳 Jun as Don Quixote and Sherry Eason at Adkins, opens in January at the Orpheum; call Best of Broadway (415) 474-8900. — Dune: Margie Gillis, the Canadian soloist whose performances are marked by during physical and acute psychological insight, now appears with her brother, Christopher Gillis, of the Paul Taylor Dance Company; this is the dance event not to miss. January 16 at Herbst Theatre, call San Francisco Performances, (415) 988-9449. — Music: The Minnesota Orchestra, conducted by San Francisco Symphony's former artistic director, Edo de Waart, appears on San Francisco Symphony's Mercedes Great Performances Series. The featured soloist in Berg's Violin Concerto is Nigel Kennedy, notorious to some for his springily prevent hair aint and extra choice of footgear — his profound musicality is what we want to hear. January 26 at Davies Symphony Hall. (415) 435-5000. — Art: Calum Colvin: The Two Ways of Art, a complete photographic installment by a contemporary Scottish artist, who has fashioned a fantastic adventure for his toy sailor-her, a killed Action Man doll who crosses the geographic wilderness of Scotland's stereotypes, idios and moral confusions. January 10-March 16. San Francisco Museum of Modern Art. (415) 863-8870.
Clothes Make the Woman

Sarah Bernhardt was fifty-five years old when her performance as Hamlet was received with immense enthusiasm in Paris and embarrassment in England. She played the melancholy Dane in an oversized yellow wig, trailing a cloak from one shoulder draped around her fur-lined doublet and tights; one reviewer had the impression of watching a mosquito under a microscope. Max Beerbohm, calling her "the Princess of Denmark," wrote of the irony: control he and the audience had to exercise to keep from exploding into laughter.

The Divine Sarah had played male characters throughout her career. Soon after Hamlet she undertook the role of her life, the Duke of Reichstadt in Edmond Rostand's Edithon, playing a sickly youth who had died at twenty. Quizzed once if she actually preferred playing men, Bernhardt explained, "It is not the male roles, but the male brains that I prefer."

Not long after women entered the acting profession in seventeenth century England, they realized that men still had the advantage with many better and longer roles written for them. Shakespeare may have created Lady Macbeth and Ophelia (to be performed by boy actors, of course), but Othello and Iago, not to mention Hamlet or Lear, required infinitely greater subtlety, virtuosity, and range. Women gradually moved in on such roles as ambiguous gender as Puck and Ariel; when Kenneth Branagh recently cast an actress as Lear's Fool, he was following precedent as far back as Phoebe Harrison's performance in 1888. A generation before Bernhardt, the first

Above: Ellen Terry, aged eighty, as Puck in Charles Kean's Midsummer Night's Dream, 1886. 

by Peter Hay

The Last Word

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THE LAST WORD

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The restaurant for people in love

Above: Ellen Terry, aged eight, as Puck in Charles Kean's Midsummer Night's Dream, 1866.

by Peter Hay

Before or After the Opera, Come to the Opera

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great American actress, Charlotte Cushman, tackled parts like Macbeth and
Cardinal Wolsey; she conquered London in the part of Romeo which she also
played opposite her sister's Juliet. "There is no
trick in Miss Cushman's performance," wrote the English playwright
Sheridan Knowles, an instant convert; "no
touch, no intent, no feeling seems to
actuate her, except what might be looked
for in Romeo himself were Romeo reality."

Many great stars, from Mrs. Siddons to
Dame Judith Anderson, have played
Hamlet; but such virtuoso performances
became curiosities rather than creative
interpretations of the role, even though
critics scribbled earnestly about the femi-
nine side of Hamlet's character. During
the First World War, with many young
men overseas, Sybil Thorndike often
played men at the Old Vic. However, this
practice had nothing to do with the vague
for male impersonators, then reaching
its height.

Women dressed as men, for the sake
of the clothes rather than the role, had
its origins in the so-called "breeches"
parts of Restoration comedy, and espe-
cially nineteenth century opera, with
women taking the parts of crooked singers
whenever the genuine article was in
short supply. In the theater, travestism
purposely revealed the shape of the
female form, especially when either
morality or fashion prevented even an
ankle to be shown.

Another influence behind male impor-
sonation came from English pantomime,
where the Principal Boy has always been
a breeches part, requiring, in the words
of one writer, "a good pair of legs." This
is how Vesta Tilley began as a child,
before conquering the English music halls
and then the vaudeville circuits in Amer-
ica with her impersonations of male char-
acters ranging from dandies to politicians.

"When a woman disguises herself as a
man," wrote Roger Baker in Dray, one
of the few books on female impersona-
tion in this theater, "she is accentuating
her own sex appeal, whereas a man dress-
ing up as a woman debases or annihilates
his own sexual character." Although Til-
ley spent hours trying to hide her curves,
her femininity intensified because her
clothes allowed her to do things — such
as smoke cigars — forbidden to respect-
able women.

Publicists emphasized Tilley's normal
family life and feminine side to make sure
that her image would not be confused
with "manish women," as lesbians were
called. Similarly Julian Eltinge, the lead-
ing female impersonator of the age, was
always depicted as thinking like a man.
Consequently, the majority of Eltinge's
fans were women, while men idolized Vesta
Tilley. She also made a great impact on
fashion: young Edwardian gentlemen,
especially those returning after a few years
in the colonies, flocked to the Empire on
Leicester Square to learn from Vesta Til-
ley about the latest Smirke Row fashions.

One night in New York, she wrote in
her recollections, "I rushed off stage to
make the change from an Eton boy to a
Dude — and to my horror found that
my maid had forgotten to put cuff links
in the cuffs of my shirt. The band was
playing the introduction to the song —
the links could not be found! I snatched
a bit of black ribbon which my maid was
wearing in her hair, and hastily tied the
cuffs together with a black ribbon bow.
Shortly afterwards a leading firm of
gentlemen's booties, on Broadway, were
exhibiting cuff links in the form of a
black ribbon bow, as the very latest
fashion in London . . ."

Vesta Tilley had many imitators on
both sides of the Atlantic; one of them,
Kathleen Clifford, was described as the
"smallest dressed man on the American
stage." But the new fad went beyond fads
and fashion. It coincided with women's
emancipation from doll's clothes and into
practical work attire; when the role and
other freedoms were won, male impor-
sonation declined.

The prepubescent Peter Pan is perhaps
the only true breeches part left in the
repertoire; otherwise, actresses drop in
men's clothes only when a part
requires it, as Garbo did in her favorite
role of Queen Christina, or Barbra Strei-
sand in Star. Male and female impersona-


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great American actress, Charlotte Cushman, tackled parts like Macbeth and Cardinal Wolsey; she conquered London in the part of Romea which she also played opposite her sister's Juliet. "There is no trick in Miss Cushman's performance," wrote the English playwright Sheridan Knowles, an instant convert; "no thought, no interest, no feeling seems to actuate her, except what might be looked for in Romea himself were Romea reality."

Many great stars, from Mrs. Siddons to Dame Judith Anderson, have played Hamlet; but such virtuoso performances became curiosities rather than creative interpretations of the role, even though critics scribbled earnestly about the feminine side of Hamlet's character. During the First World War, with many young men overseas, Sylvia Thornefield often played men at the Old Vic. However, this practice had nothing to do with the vague role for male impersonators, as research shows. Women dressed as men, for the sake of the clothes rather than the role, had its origins in the so-called "breeches" parts of Restoration comedy, and especially eighteenth century opera, with women taking the parts of comic singers whenever the genuine article was in short supply. In the theater, transvestitism purposely revealed the shape of the female form, especially when either mortality or fashion prevented even an ankle to be shown.

Another influence behind male impersonation came from English pantomime, where the Prince of Wales has always been a breeches part, requiring, in the words of one writer, "a good pair of legs." This is how Vesta Tilley began as a child, before conquering the English music halls and then the vaudeville circuit in America with her impersonations of male characters ranging from dandies to pizzazzers.

"When a woman disguises herself as a man," wrote Roger Baker in Dray, one of the few books on female impersonation in the theater, "she is accentuating her own sex appeal, whereas a man dressing up as a woman debases or ameliorates his own sexual character." Although Tilley spent hours trying to hide her curves, her femininity nullified because her clothes allowed her to do things — such as smoke cigarettes — forbidden to respectable women.

Publicists emphasized Tilley's normal family life and feminine side to make sure that her image would not be confused with "mannish women," as lesbians were called. Similarly Julian Eltinge, the leading female impersonator of the age, was always depicted as a person with a woman's body but a man's soul. Consequently, the majority of Eltinge films were of women, while men idolized Vesta Tilley. She also made a great impact on fashion: young Edwardian gentlemen, especially those returning after a few years in the colonies, flopped to the Empire on Leicester Square to learn from Vesta Tilley about the latest Smirke-Bow fashions.

One night in New York, she wrote in her recollections, "I rushed off stage to make the change from an Eton boy to a Dandy — and to my horror found that my maid had forgotten to put cuff links in the cuffs of my shirt. The band was playing the introduction to the song — the links could not be found! I snatched a bit of black ribbon which my maid was wearing in her hair, and hastily tied the cuffs together with a black ribbon bow. Shortly afterwards a leading firm of gentlemen's booties, on Broadway, were exhibiting cuff links in the form of a black ribbon bow, as the very latest fashion in London...."

Vesta Tilley had many imitators — both sides of the Atlantic; one of them, Kathleen Clifford, was described as the "smartest dressed man on the American stage." But the vogue went beyond fads and fashion. It coincided with women's emancipation from doll's clothes into practical work attire, when the role and other freedoms were won, male impersonation declined.

The preoccupation Peter Pan is perhaps the only true breeches part left in the repertory; otherwise, actresses dress up in men's clothes only when a part requires it, as Garbo did in her favorite role of Queen Christina, or Barbra Streisand in Funny Girl. Male and female impersonation have roots deep in both the theater and in social taboos. The fascination comes from magical transformation through the art of illusion. Its appeal lies in the pursuit of impossible dreams. 

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